

EXCEL'S AGE

22



story and art by RIKDO KOSHI

EXCEL SAGA 22

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RIKDO KOSHI

EXCEL SAGA

22

3. MISSION 1
LIES, MISUNDERSTANDINGS
AND EXAGGERATIONS
45. MISSION 2
THE KEY AND THE KEYHOLE
77. MISSION 3
EATING SOMETHING
YOU PICKED OFF THE STREET
109. MISSION 4
DIARY OF A PRETTY GIRL'S BRAIN
141. MISSION 5
PHYSICAL LABOR
173. MISSION 6
BASES LOADED
209. OUBLIETTE
(EXCEL SAGA BONUS SECTION)

STORY AND ART BY
RIKDO KOSHI

ENGLISH ADAPTATION BY
CARL GUSTAV HORN

TRANSLATION
KYOKO KONDO

LETTERING & TOUCH-UP
AVRIL AVERILL

GRAPHIC DESIGNER
NOZOMI AKASHI

EDITOR
CARL GUSTAV HORN

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EXCEL SAGA

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SENIOR,
CAN
I JUST
QUIETLY
FLOAT
AWAY
TO MY
DEATH
NOW?

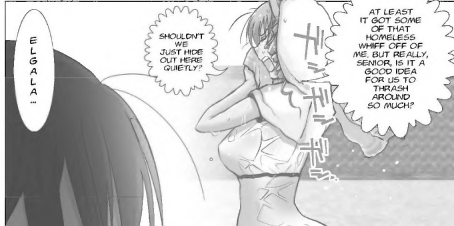
HMM...
YOU'VE
DONE
51 REPS
OF THE
25-METER
FREESTYLE,
SO, NO...
NOT UNTIL
YOU DO
THE
OTHER
49.



I
DON'T
HAVE
THAT
DEMONIC
STAMINA
OF
YOURS!

ELGALA
AM A
CREATURE
OF
TECHNIQUE
AND
BEAUTY!

LOOK,
I DID
IT.



ELGALA...

SHOULDN'T
WE
JUST HIDE
OUT HERE
QUIETLY?

AT LEAST
IT GOT SOME
OF THAT
HOMELESS
WHIFF OFF OF
ME, BUT REALLY,
SENIOR, IS IT A
GOOD IDEA
FOR US TO
THRASH
AROUND
SO MUCH?



I will
announce
this
to the
members
of
ACROSS...

BETTER
YOU
SHOULD
BE A
CORPSE...
...THAN
A
USELESS
SOLDIER.



Those
who have
been
conducting
individual
actions
should
remain
silent and
wait until
another
order is
issued.

ACROSS is
currently
adjusting
the
situation
for our
next
strategy.



I
repeat...

...wait.

um...
no mic...

WAIT
UNTIL
WHEN?!
PLEASE,
LORD!

SIR!
WHAT'S
THE
NEXT
STRATEGY
?!



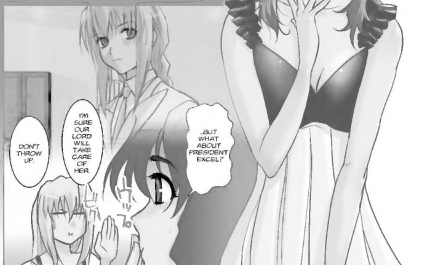


MISSION 1
LIES, MISUNDERSTANDINGS AND EXAGGERATIONS



WE
HAVE TO
REMAIN
HERE UNTIL
WE GET
PERMISSION.

YOU
SHOULD
GO
BACK TO
LORD IL
PALAZZO,
HA-CHAN.



DON'T
THROW
UP.

I'M
SURE
OUR
LORD
WILL
TAKE
CARE
OF
HER.

...BUT
WHAT
ABOUT
PRESIDENT
EXCEL?



...OKAY
?

...JUST
BEHAVE
AS
USUAL.



JUST
DON'T
SAY
ANY-
THING.

UHM,
HOW
SHOULD
I
EXPLAIN
THIS
TO
LORD IL
PALAZZO?





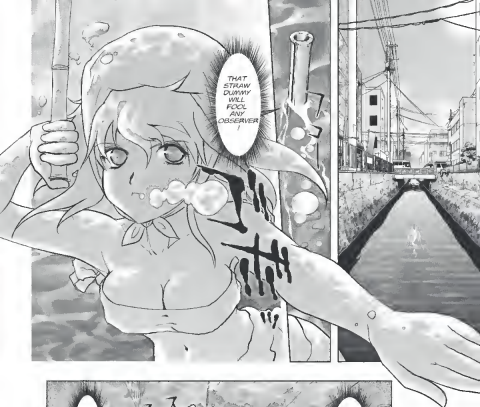


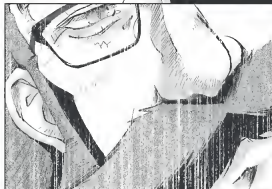
SOMEONE IS TRYING TO SEPARATE ME FROM LORD IL PALAZZO!

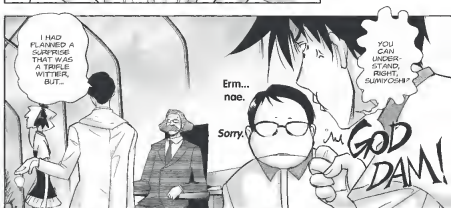














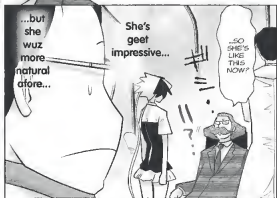
Ah
divven't
think
ye should
dee it even
aftaa deep
reflection.

THE
LESSON IS
SURELY--
DON'T DO
HUMAN
EXPERIMENTS
ON A WHIM



HEY,
MUN.

...Shiouji iz
mischievous.



...but
she
wuz
more
natural
afore...

She's
geet
impressive...

...SO
SHE'S
LIKE
THIS
NOW?



WELL...
DOCTOR?
DO YOU
DESIRE
NISHIKI
AS
SHE
IS?

H
M

I FEEL
LIKE
MANY
THINGS
HAPPENED
BEFORE
I GOT
BACK
INTO MY
BODY...

BUT...

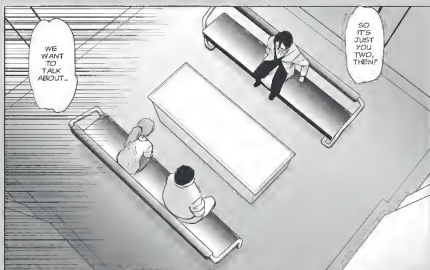
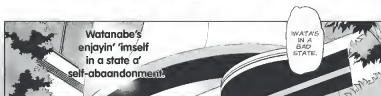


Ah'd
watch
that
talk
unless you
want the
cappaaz
roond,
like.

HMM...
IT WAS
KINDA
DULL,
YOU
KNOW...

HOW
DOES
IT FEEL
INSIDE
A
LITTLE
GIRL?

ホニ





I WISH I HAD INFORMATION TO PROVIDE.

CURIOSITY ISN'T WORTH ALMOST BEING KILLED SEVERAL TIMES OVER

Yer not simply curious, Matsuya?

THE DOCTOR

HONESTLY, I NEITHER CARE ABOUT HIS PURPOSES, NOR HELPING HIM ACHIEVE THEM.

BUT I DO CARE ABOUT STAYING ALIVE, SO I WANT TO EXCHANGE INFORMATION.

LET ME BE STRAIGHT ABOUT THIS

I HAVE NO MORALS, BUT I DO HAVE ETHICS.

YOU SAID THAT THE DOCTOR'S PURPOSE WAS UNCLEAR BEFORE. ARE YOU TELLING ME YOU STILL DON'T KNOW?

Aye man. 'Ee made us sign non-disclosure agreements too.

THANK YOU. NOW WHAT I'M ABOUT TO SAY IS ALSO TRUE.

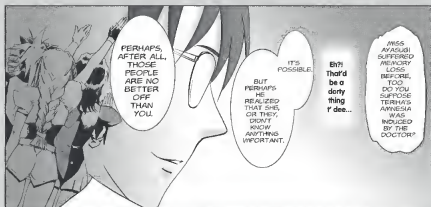
I WILL TRUST YOU IN THIS SENSE.

SO YOU'RE SAYING THERE IS SOME INFORMATION YOU HAVEN'T TOLD US, BUT YOU HAVEN'T GIVEN US FALSE INFORMATION SO FAR

I CAN'T TELL YOU EVERYTHING ABOUT THE WORK I HAVE ACCEPTED FROM DR. KABAPI, SO PLEASE UNDERSTAND.

...





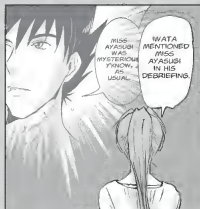
PERHAPS,
AFTER ALL,
THOSE
PEOPLE
ARE NO
BETTER
OFF
THAN YOU.

IT'S
POSSIBLE.

BUT
PERHAPS
HE
REALIZED
THAT SHE,
OR THEY,
DIDN'T
KNOW
ANYTHING
IMPORTANT.

Eh?
That'd
be a
dorny
thing
r' dee...

MISS
AYASUGI
SUFFERED
MEMORY
LOSS
BEFORE,
TOO.
DO YOU
SUPPOSE
TERIHA'S
AMNESIA
WAS
INDUCED
BY THE
DOCTOR?



MISS
AYASUGI
WAS
MYSTERIOUS
Y'KNOW,
AS
USUAL.

WATA
MENTIONED
MISS
AYASUGI
IN HIS
DEBRIEFING.



Aye.
She
looked
a
liril
less
fragile,
like.

SPEAKING
OF
MISS
AYASUGI,
ON
SUNRYOSHI'S
WAY
HERE...



I SEE
YOU'VE
FIGURED
IT OUT.

YOU
KNOW,
RIGHT?

WHO
DID
IWATA
BECOME,
AND
WHAT
DID HE
SEE?

WELL,
HE'S
BEEN IN
FIRST
BEFORE.
under
different
circumstances.

HE
COULD
ENTER
SECOND.
SO IT'S NO
SURPRISE
IF HE
COULD
ENTER
FIRST.
RIGHT?

Let's
just
hup
wu
divven't
run
intoo 'er.

I DIDN'T
COUNT
ON HER
WHEN SHE
WAS ON
OUR SIDE,
BUT SHE'S
ALL THE
MORE
DANGEROUS
AS AN
ENEMY

IF WHAT
IWATA SAID
IS ACCURATE,
IT SEEMS LIKE
FIRST IS NOW
OBEDIENT TO
IL PALAZZO

'Ee
enlaad
into their
bas., eh?

THIS
MEANS
THEY
HAVE
SHOUL-
LEVEL
TECHNIQUES.

THE
LEVEL OF
MANIPULATION
IS DIFFERENT.

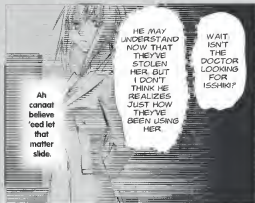
THE
EXTERIOR
CAN BE
MANIPU-
LATED..

IT'S
THE
OTHER
WAY
AROUND,
BUT
YES.

AND
SHE
LOOKS
LIKE
THAT GIRL
CALLED
TERIHA,
WHO
STAYED
HERE,
RIGHT?

YES..

ISSHIO
CAMOU-
FLAGED
HERSELF
AS ILL'S
PRESIDENT,
RIGHT?



Ah
cannot
believe
'eed let
that
matter
slide.

HE MAY
UNDERSTAND
NOW THAT
THEY'VE
STOLEN
HER, BUT
I DON'T
THINK HE
REALIZES
JUST HOW
THEY'VE
BEEN USING
HER.

WAIT,
ISN'T
THE
DOCTOR
LOOKING
FOR
ISSHIKI?



Ye
like
th'
soond
o' that
then?

WELL
SAID.

SHIROUJI-
LEVEL
TECH-
NIQUES
?



LIKE
DEALING
WITH
A KID
HOLDING
SOMETHING
DANGER-
OUS.

IT'S
LIKE HE
ALLOWS
THEM A
FREE
HAND,
BUT HE'S
WATCHING
WHAT THEY
DO
CAREFULLY.

IT'S
AS
IF HE
DOESN'T
WANT TO
PROVOKE
THEM?



I
DIDN'T
KNOW
HE'D
RESTRAIN
HIMSELF
THAT
MUCH.

I SHOULD
SAY HE STILL
SEES IT AS A
PROBLEM,
BUT GETTING
HER BACK
IS NOT HIS
TOP
PRIORITY
NOW.



IS
THAT
THE
REASON
WHY...



Aye,
'ee
said
summik
like
that
once.

How
serious
wuz
'ee,
but?

HE
WANTS
TO
SEAL
THIS
CITY
OFF?



FORGIVE
ME,
MY
DEAR
PUPIL.

THAT
OH-
WHAT-A-
CLEVER-
STUDENT
LOOK
REALLY
FISSES
ME
OFF.



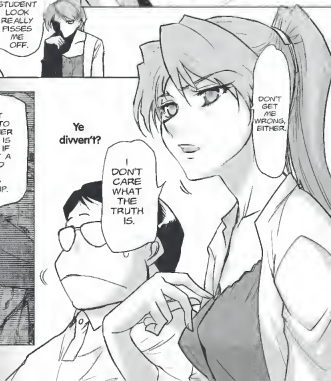
IT
DOESN'T
MATTER
TO
ME
WHETHER
THIS
WAR
IS
REAL, OR IF
HE'S JUST A
RICH OLD
MAN
PLAYING
DRESS-UP.

THE
PROBLEM
FOR ME...
FOR
SUMIYOSHI,
FOR
IWATA,
FOR
WATANABE,
IS THIS...

Ye
divven't?

I
DON'T
CARE
WHAT
THE
TRUTH
IS.

DON'T
GET
ME
WRONG,
EITHER.





...BUT
IT'S
ONLY
GETTING
FISHER.

I CAN
STILL PUT
UP WITH IT
BECAUSE
WE'RE
MAKING A
VERY NICE
SALARY
THESE
DAYS...



Aye. 'taz
fantasy
is wor
reality.

...WHETHER
HE'S CRAZY
OR NOT, WE
ARE LEGALLY
OBLIGATED
TO FOLLOW
HIS ORDERS.



BECAUSE
ISSHIKI
WAS
STOLEN.

SHE WAS
THE MAIN
REASON
WHY I WORKED
WITH HIM IN
THE FIRST
PLACE.



OTHERWISE,
I AVOID HIM
AS MUCH
AS
POSSIBLE.

I JUST
UNDERTAKE
OUTSOURCING
IN THE
TECHNICAL
FIELD NOW.

I
THOUGHT
YOU
MIGHT
KNOW
SOME-
THING,
BUT...

An'
why?



MM-
HMM.

DIDNT
YOUR
FATHER
GO
MISSING
ABOUT
20 YEARS
AGO?

I
NEVER
KNEW
THAT.



WHAT
?

I
DONT
MAKE
HER. MY
FATHER
DID.

IF I
COULD,
I WOULD
HAVE
NEVER
WORKED
WITH THE
DOCTOR
AT ALL.

CANT
YOU
MAKE
ANOTHER?



HE WAS FAR MORE CAPABLE THAN ME. THAT IS SCARY, ISN'T IT?

THAT'S SCARY...



HE MADE IT 20 YEARS AGO?



...YES.

SO...



AT THIS RATE...

I DON'T THINK THAT'S HIS ULTIMATE PURPOSE, BUT HE NEEDS MY FATHER AS A MEANS TO USE ROKTONWATSU.

YES, HE'S LOOKING FOR MY FATHER.

THERE IS THE DOCTOR.



THEY TOOK THE IMPORTANT PARTS INSTALLED IN ISSHIKI, SO I'M SORRY, BUT I CAN'T REBUILD HER AS SHE WAS RIGHT NOW.

HEY, CAN'T YOU EVEN MAKE NISHIKI MOVE NORMALLY?

...HE'S GOING TO SEND US TO LOOK FOR HIM SOON.





WE'RE TOO...

NEXT ON THE SCHEDULE, SAR...

TRUE.



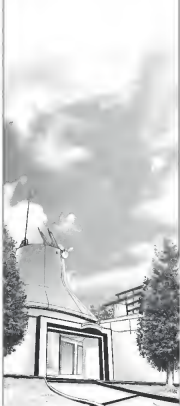
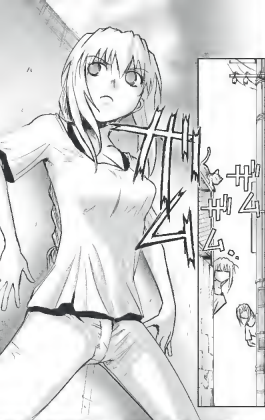
WELL, THERE ARE MANY HEART-WRENCHING THINGS

HE BOUGHT SHIOUJI'S STORY, BUT THAT DOESN'T MEAN THE PROBLEM HAS BEEN RESOLVED.



I HAVE TO DO MY UTMOST TO PLAY IT SAFE.

SILENCE CAN BECOME A LIE.

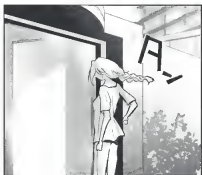


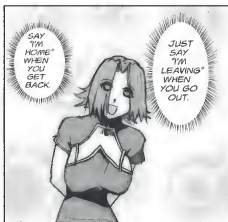
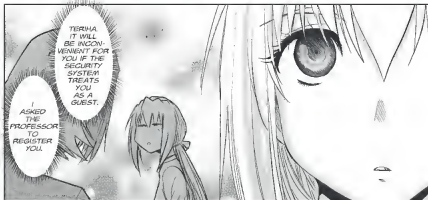
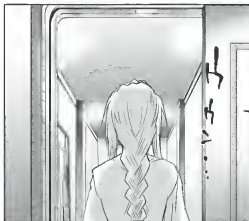
SHE'S
NOT
BACK YET
AT THIS
HOUR!

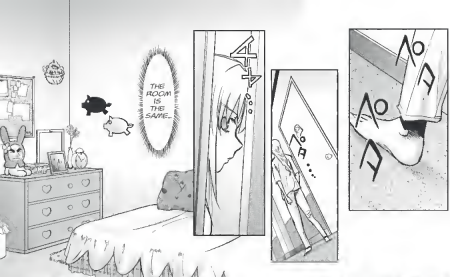


I
CAN'T
JUST
SAY
"I'M
HOME"...

BUT
HOW
DO
I
GET
IN?

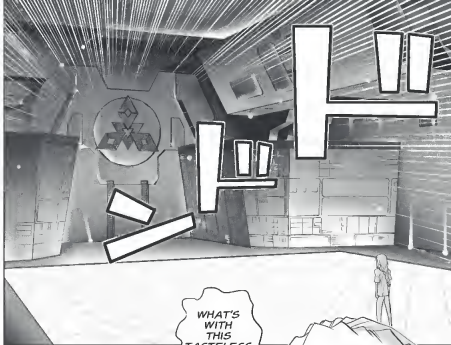












WHAT'S WITH
THIS
TASTELESS
SCENERY
THAT LOOKS
EXACTLY
LIKE A
SECRET
BASE?

IS
THAT
WOMAN
HERE?

HIDE!





...SAY,
MAYBE
I'M
JUST
COM-
PLETELY
NUTS,
HUH?!



ALTHOUGH
I BELIEVE
I LACK A
BLADDER
OR
URETHRA.



I
SOME-
TIMES
HAVE
THE
URGE
TO
URINATE!



TO
MISAKI
IN MY
HEART...



FROM
THE
HOUSE!

THIS
GUYS...

WAI-
CHAN

AUNT
M...

DON'T
CALL
HER
AUNT.

THIS IS
MR. XXXTA
NOW HE
LIVES
IN THIS
HOUSE
FOR A REASON.

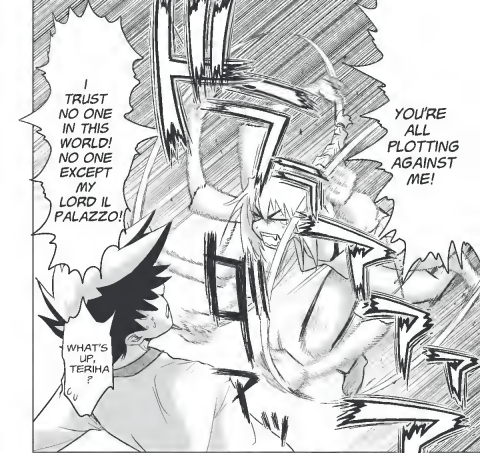
MR IWATA
AND MIWA
ARE BOTH
NICE
PEOPLE...
REALLY...

I'LL
CALL
YOU
MIWA!
PLEASE!

TERESA-
SAN,
HELP
ME!

"UGH"
?

UGH...



I
TRUST
NO ONE
IN THIS
WORLD!
NO ONE
EXCEPT
MY
LORD IL
PALAZZO!

YOU'RE
ALL
PLOTING
AGAINST
ME!

WHAT'S
UP,
TERIHA
?

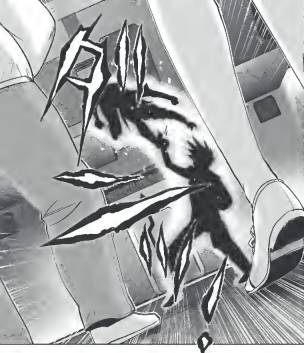


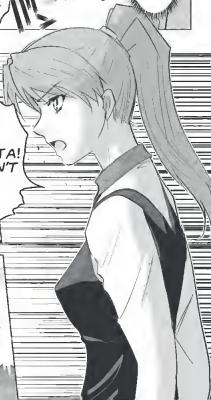
PRACTICAL.
A PERSON
WHO MAKES
A LIST OF
PRIORITIES
LIKE HIM
IS GOOD
AT KEEPING
A POKER
FACE.

Is that
not a
sumewhat
cynical
way o'
lookin'
at it?

I
GUESS
HE
OWED
US ONE.

I cannot
believe
Shiouji
decided t'
support
wor linil
song an'
dance.





ボーン
ボーン
ボーン

UH...

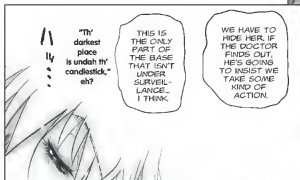
That wuz
grotesque,
lad.

MUH.

EH.

...WHAT
HAPPENED
WITH
HER,
ANYWAY...?

I
thought
it was
kinda
cool,
actually!



...Will
bento
boxes
dee?

WHAT'S
THE
HOSE
FOR?"

I'M
HUNGRY!
DID I
MENTION
I'M
HUNGRY?!"

I'M
HUNGRY!
ARE YOU
PLANNING TO
USE "HARSH"
OR "STRONG"
"INTERROGATION
TECHNIQUES,"
OR WILL
IT BE
STRAIGHT-UP
TORTURE?"

DO WE
HAVE A
RUBBER
HOSE
AROUND?"

THIS
ISN'T
SOME
OLD SPY
MOVIE

TMP TMP

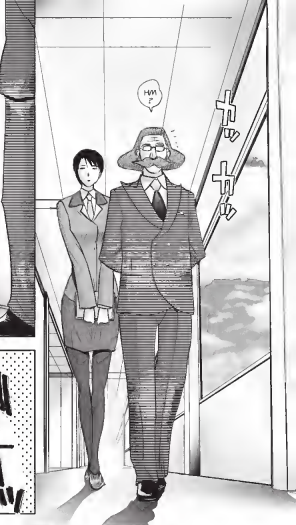
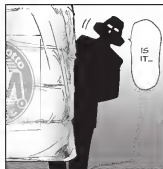
EXCEL'S AG

MISSION 2
THE KEY AND
THE KEYHOLE

100

60











LIKE I'M
GONNA TELL
YOU ANYTHING!
DO YOU THINK
I, EXCEL,
NUMBER TWO
OF ACROSS,
WOULD TELL
YOU MY NAME,
RANK, AND
AFFILIATION,
JUST BECAUSE
YOU GAVE ME
THE FIRST SQUARE
MEAL I'VE HAD
IN WEEKS?!



...JUST
GO
HOME?



CAN
YOU...

I'M
CONFIDENT
THAT NEITHER
TORTURE NOR
TRUTH SERUM
WILL WORK,
ALTHOUGH I
HAVE NO
EVIDENCE
OF THAT!

WHAT
YOU
WANT
OUT
OF
ME,
EH?!

BUT
I
WILL
TELL
YOU
WHAT
WE
WANT.



...HUH
?

EVEN
IF YOU
MEASURE
IT OUT
AND
FORCE
ME TO
DRINK IT
WITH A
LADLE...

funnel



SO
YOU
CAN
FOLLOW
ME,
HUH ?!

LET
ME
TRY TO
EXPLAIN
OUR
SITUATION
HERE.



...huh
?



GO
HOME.
GET OUT
OF HERE
BEFORE
OUR
BOSS
FINDS
OUT.

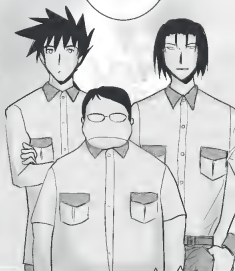


UNLIKE
YOU
GUYS,
WE
DON'T
ENJOY
BEING
ON
THIS
SIDE...



THERE
ARE
ONE
OR
TWO
UNDER-
GLASS
OPENINGS!

SAY!
HAVE
YOU
CONSIDERED
A
CAREER
SERVING
LORD
IL
PALAZZO?



WE
ARE
DESPERATELY
ATTEMPTING
TO
AVOID
THE
ADDITIONAL
WORK
WE
WILL
BE
ASSIGNED
IF
OUR
BOSS
DISCOVERS
YOU.



NOT
WITH
YOU



WE
DON'T
WANT
TO
GET
MORE
INVOLVED...

NOT
HERE...



I
MEAN,
YOU
WILL
BE
WORKING
FOR
US
EVENTUALLY,
SO...

OKAY,
I'M
NOT
BEING
CLEAR.



CAN'T
YOU
LET US
ENJOY A
LONG SOLID
MEDIOCRITY
AS ORDINARY
CITIZENS?

AS
LONG
AS WE CAN
MAINTAIN OUR
EVERYDAY
LIVING, WE
DON'T CARE
WHO RULES
THE
WORLD.



...AM,
I'M
THE
LEADER!

I'M
JUST A
MUNICIPAL
EMPLOYEE

ARE
YOU
THE
LEADER
OF THIS
GROUP..?

WHOA!
SHE'S
KINDA
SCARY!

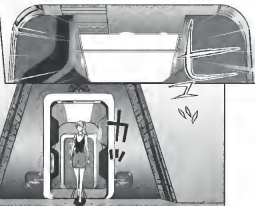
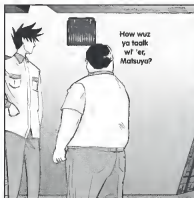


I
DON'T
KNOW
WHAT
GAME
YOU'RE
PLAYING,
BUT...











SHE
LIKES
TO
BOAST,
BUT...

TO BE BLUNT,
I'M NOT SURE
SHE ACTUALLY
DOES KNOW
MUCH OF
ANYTHING.

WHAT
DID
IWATA
SEE?

It's nee
different
than what
Iwata saw.



I
GUESS
SHE
WAS
FIRED.

So
I was
told not
to come
back!

But
it means
he really
hates
me!

It's a
long-term
individual
assignment!

IT
SEEMS
SHE HASN'T
BEEN WITH
THEM SINCE
THEY CAME
OUT IN
PUBLIC AS
ILL. READING
BETWEEN
THE LINES...

MORE
LIKE
FANATICAL
WORK-
SHIPPERS

YET, IT
SEEMS
LIKE SHE
USED TO
WORK
FOR HIM.

...SHE'S
A
FANGIRL
OF THAT
FLASHY
CEO, RIGHT?



SEEMS
LIKE HE
FINALLY
NOTICED.
HELLO?

...OH,
IT'S
YOU,
SHIOJUN.

WHAT
MATTERS
IS WHAT
THE DOG
NOT US,
THINKS
ABOUT
IT

Sur ye think
she's gor nowt
t' dee wi' 'im
any more?



THESE DAYS, I ONLY BOTHER TO CHECK HIM WHEN HE'S POWERED AT COMBAT MODE.

AH, NO.

BUT IT DOES SOUND LIKE SOMETHING INTERESTING IS HAPPENING.

I SUPPOSE YOU KNOW WHAT'S GOING ON DOWN HERE, SINCE YOU MONITOR IWATA..?

HELLO.



SECURITY THERE HAS BEEN UPGRADED ON THE DOCTOR'S REQUEST.

MAYBE THROUGH THE SAME SHAFT IWATA AND WATANABE USED BEFORE..?



...Shiouji-kun?

THAT'S WHAT WE WANT TO KNOW.

HMM.. I SEE. YES, I WONDER HOW SHE SNUCK IN THERE.



AS I'VE SAID BEFORE, I DESIGNED ABOUT HALF THIS BUILDING

DIDN'T YOU DESIGN THIS BUILDING?

I'VE CONSIDERED WHAT I KNOW.



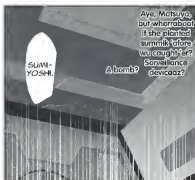
SO, THERE ARE NO BACKDOORS YOU HAVEN'T CONSIDERED?

I DOUBT THAT ROUTE WOULD WORK AGAIN NOW.





...Ye
still for
terrin
'er ga,
Matsuya?



SUWI-
YOSHII..

A bomb?

Aye, Matsuya,
but wharrabout
if she planted
summitk 'fore
wuz caught 'er?
Surveillance
devicaz?



I'VE
ALREADY
FRISKED
HER.

Maybe 'er
mission
wuz for t'
sabotage
us...

We diwnt
even knaa
why she
came in
th' first
place.



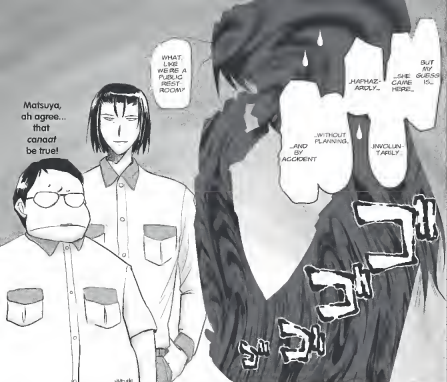
..THIS
CAN'T
BE
TRUE..

THIS
IS
IMPOSSIBLE..



Ah reckon
ye are ah
bettah
guesser
than
wu are.

DO
YOU
THINK
I AM
A GOOD
JUDGE OF
PEOPLE?





BUT IT
WOULD
BE
ABSD
TO
BELIEVE
EVERYTHING
THEY
SAY.

MY FIRST
SQUARE
MEAL IN
MONTHS
INDUCED A
CERTAIN
SYMPATHY
FOR THEM.

THE
BENTO
BOXES
LIE HEAVY
UPON MY
STOMACH,
BUT DUTY
HEAVIER
ON MY
HEART.

JUST
HAVING
THE
POSSIBILITY
OF GOING
HOME
SAFE
AFTER
COMING
TO THE
ENEMY
UNPREPARED
IS...

I GUESS
I SHOULD
USE THEM,
AND
ESCAPE.

THERE'S
NO WAY
LORD
IL
PALAZZO
WOULD
BE
HERE.

IF I
DESTROY
THIS
PLACE,
WILL
LORD IL
PALAZZO
PRAISE
ME?

...



IF YOU WANT PROTEIN, WHAT ABOUT ORGAN MEAT? AS IN, ALL THE MEAT WE COULD BUY IF WE SELL YOUR ORGANS!

IT'S HIGH IN PROTEIN AND LOW IN CALORIES! OUR HAIRY, PARASITE-RIDDEN, STONE AGE ANCESTORS LOVED IT!

ISN'T IT NICE?

OH, BOY! IT'S RIVER FISH AGAIN!

SENIOR! YOU'RE SO INHUMAN!

WHAT? YOU DARE DISOBEY ME, YOU INCOMPETENT FOOL? EAT DOODY AND DIE!

魚



...THE COARSEST PERSON IN ACRROSS IS ME!

I, BLOALA, AM GOING CRAZY.

PRETEND TO BE TALKING WITH ME WHILE I'M GONE!

SENIOR EXCEL IS SO LATE...

WHAT'S WRONG WITH "COARSE"?

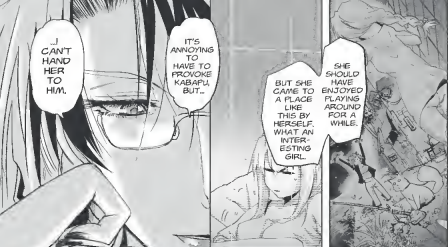
NUMERY! IS ONE OF MY SECRET TALENTS

SUBTLE SEVEN-COLORED VOICES!

OH, SENIOR, YOU ARE SO COARSE!

SHE SAID THAT, BUT...





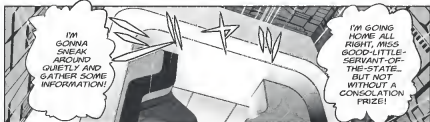


WELL,
NOW..!



I WOULD
NEVER
ADMIT THIS
TO ELGALA,
BUT SHE
TAUGHT
ME A
USEFUL
SKILL!

FINALLY
GOT IT
OFF!



I'M
GONNA
SNEAK
AROUND
QUIETLY AND
GATHER SOME
INFORMATION!

I'M GOING
HOME ALL
RIGHT, MISS
GOOD-LITTLE-
SERVANT-OF-
THE-STATE...
BUT NOT
WITHOUT A
CONSOLATION
PRIZE!



HUH?



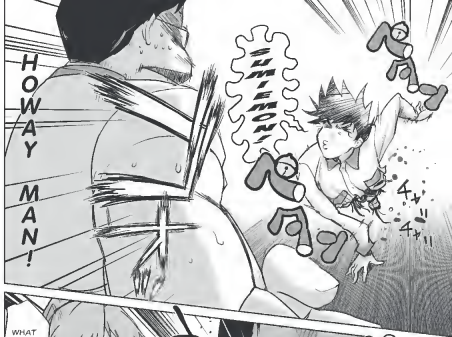
I MADE
UP THIS
TERM!

ARTI-
FICIAL
URGE
TO PEE!



I GO
TO THE
URINAL
AGAIN
AND
JUST
STAND
THERE,
IMMOV-
ABLE!

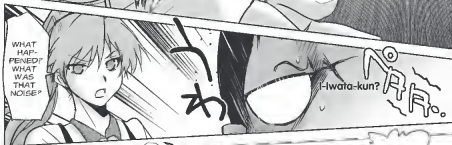




HOWAY
MAN!

SHU
I
MON!

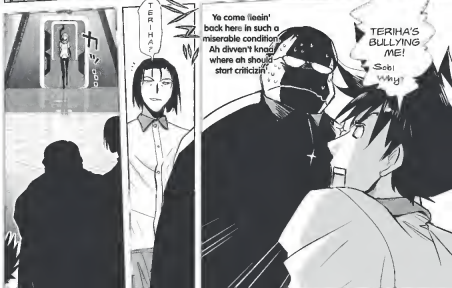
44
44



WHAT
HAP-
PENED?
WHAT
WAS
THAT
NOISE?

I-Iwata-kun?

AA.



TERIHA?

'Ye come 'leasin'
back here in such a
miserable condition.
Ah divven't knaa
where ah should
start criticizin'

TERIHA'S
BULLYING
ME!

Sobi
why?



...NOT
HER.

IT'S...



NO...

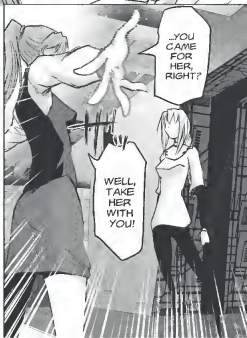
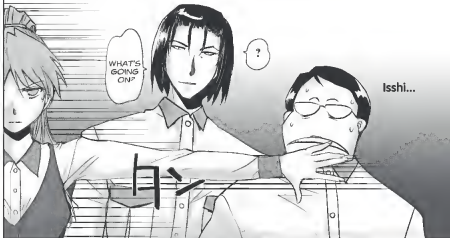
I TOLD
YOU SHE
SHOULD
HAVE
BEEN
MORE
TIGHTLY
RE-
STRAINED

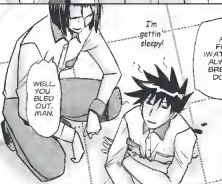
Erm...

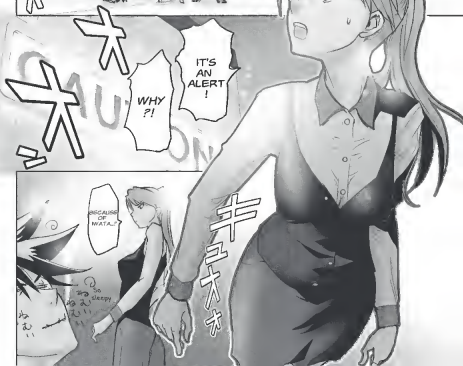
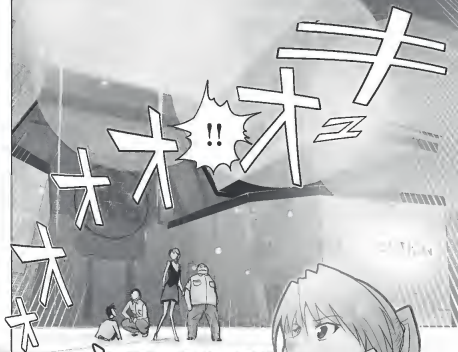


...IT'S
ISSHIKI!

THAT'S
NOT
TERIHA...











...WELL,
WELL.

WELL...

END MISSION 2



GETCHA!

Why
the
alert
went
off

EXCEL'S AG



AN
IN-
TRUDER
?!

WE DON'T
KNOW THE
DETAILS YET,
SIR, BUT IT
SEEMS THAT AN
UNREGISTERED
PARTY IS
INSIDE OUR
FACILITIES.



DAMN!
AT A
BUSY
TIME
LIKE
THIS,
WHAT'S
GOING
ON?!

ALL
STAFF
MEMBERS
ARE
ON
BASE.

NO
DATA,
SIR.

WHAT
ABOUT
THE
SECURITY
LOG?



キ

ユ
オ

MISSION 3

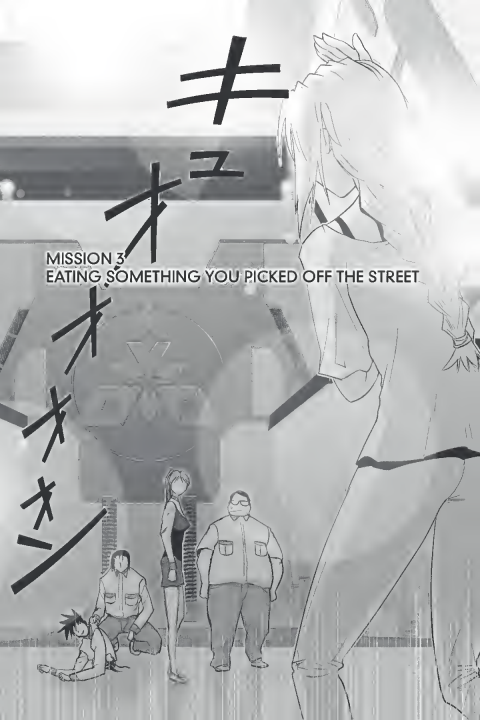
EATING SOMETHING YOU PICKED OFF THE STREET

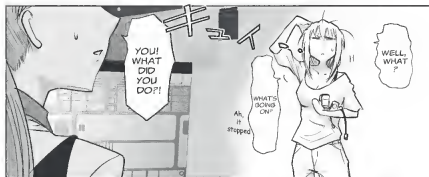
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HOW
DARE
YOU!



WITH
YOU
?!



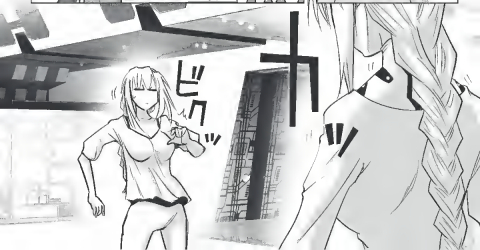
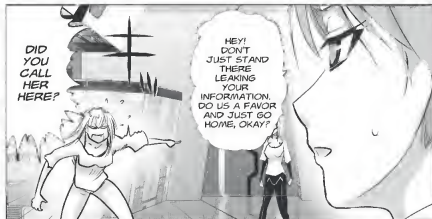
BUT
AS
LONG
AS I
EXIST,
ACROSS'
SOUL IS
ETERNAL!

FIRST YOU
TAKE OVER
ACROSS
(even I was content
to be Number Two!)
AND THEN YOU
SEDUCE LORD
IL PALAZZO
(gaspl) BY
PRETENDING
TO BE ME
(wheeze)!

BEING
NORMAL
IS
INDEED
PRECIOUS.

LISTENING
TO THEM,
I GUESS
WE ARE
RELATIVELY
NORMAL.

Thez
summik
dramatic
gaanin'
an avah
there.





YOU
SAVED
ME THE
TROUBLE
OF
LOOKING
FOR YOU!

NOW
YOU'RE
HERE...
AND
SOON
LORD
IL
PALAZZO
WILL
PRAISE
ONLY
ME!

(poorly dubbed)
HA! YOUR
KUNG FU
IS
WORTHLESS!

(increasingly
out of lip sync)
HUH! HEH!
YOU NEVER
LEARN, DO
YOU?! I'VE
DEFEATED
YOU ONCE
BEFORE!

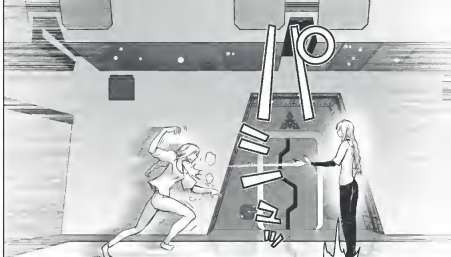


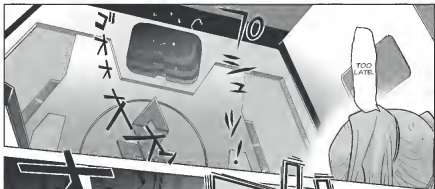
FIGHT
ME!

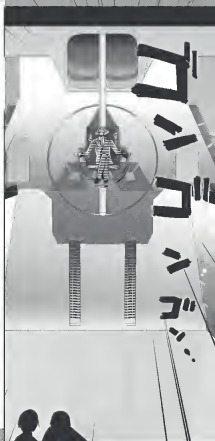
HUH?
YOU
WANNA
FIGHT?

POWERS
OF
TEN,
BABY!
TWO
HANDS
PLUS
FIVE
FINGERS
OF
DEATH!

IF WE
HAD 100
FIGHTS,
I WOULD
DEFEAT
YOU A
THOUSAND
TIMES
OVER!







...WHAT'S
GOING
ON?

MR.
IWATA
WAS
DESTROYED..

...AND
THERE
ARE
TWO
INTRUDERS?
TELL
ME..



WHAT HAVE YOU BEEN DOING TO GOVSAT THEM?!

HOW DARE YOU COME HERE!

WELL, NOTHING, I GUESS.

Aye, man.



ILL'S...

..IL PALAZZO'S PAWN ?!



YOU SAW WHAT SHE DID TO, er, AN ADVANCED FIGHTING MODEL LIKE IWATA. WHAT ARE WE SUPPOSED TO DO...?



HOW ?

NOTHING?! SUBDUE HER RIGHT AWAY!



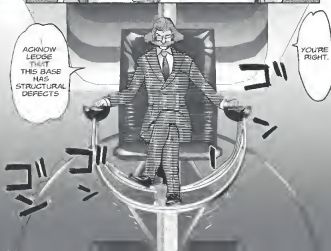
THE
BASE
ISNT
DESIGNED
FOR
COMBAT
IN THE
FIRST
PLACE

WE
CAN'T
USE OUR
WEAPONS
INSIDE
THE BASE,
REMEM-
BER?



Look,
Doktaa.
She's
leavin'
peacefully

十カ



YOU'RE
RIGHT.

"ב"



BUT WHAT
SORT OF HOSTS
WOULD WE BE
NOT TO OFFER
OUR VISITOR A
SUITABLE
GOODBYE?!

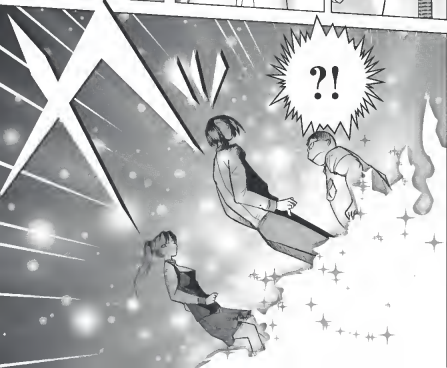
YES,
TO SEND
HER BACK
TO HER
MASTER...
IN THE
PROPER
CONDITION!

huh?



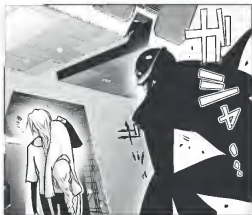
HE
ACTUALLY
LISTENED
TO
REASON
IT'S A
SIGN OF
THE
APOCA
LYPSE

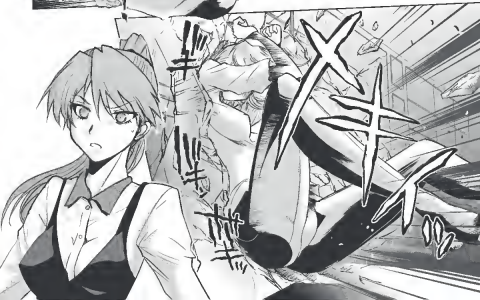
...Did
it
work?

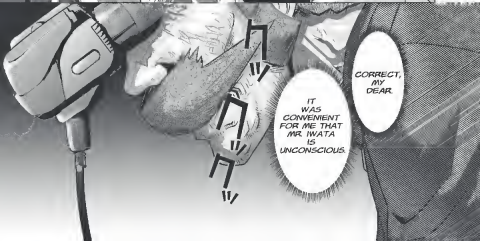


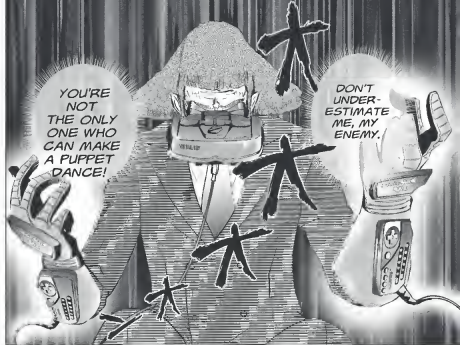
?!

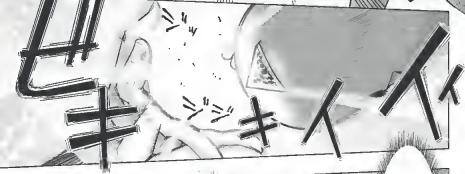














FOR
I
HAVE
READ
THE
INSTRUCTIONS
THOROUGHLY!

RIGHT.
HE'S
NOT
JUST
DUMB...
HE'S
LAZY.

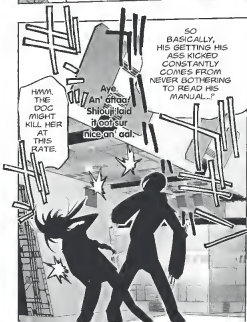
Oh.
Sur-
that's
what's
been
goanin'
on?



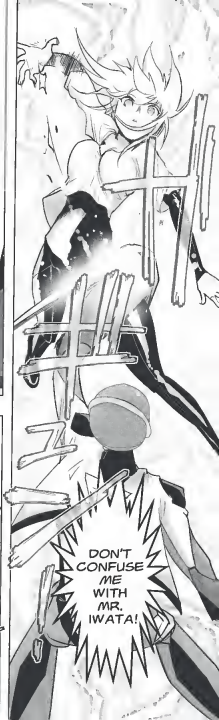
SO
BASICALLY,
HIS
GETTING
HIS
ASS
KICKED
CONSTANTLY
COMES
FROM
NEVER
BOTHERING
TO
READ
HIS
MANUAL...?

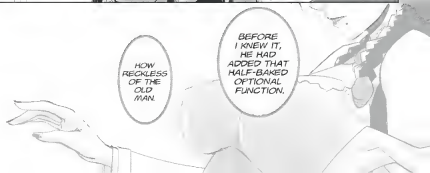
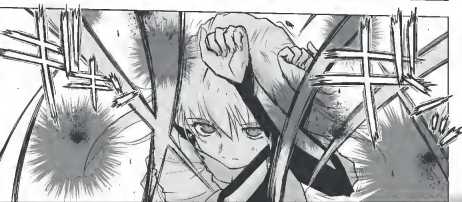
HMM.
THE
DOG
MIGHT
KILL
HER
AT
THIS
RATE.

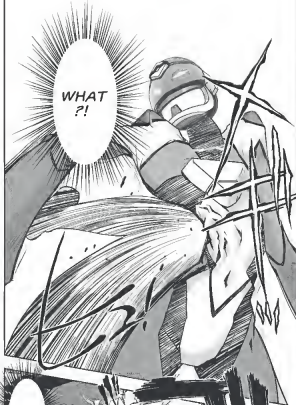
Aye.
An' a'aa/
Shiou! laid
it ooh sur
nice an' aal.



DON'T
CONFUSE
ME
WITH
MR.
IWATA!



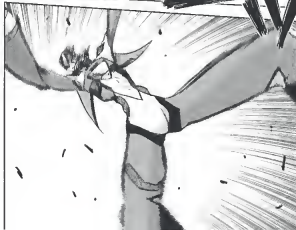




WHAT
?!



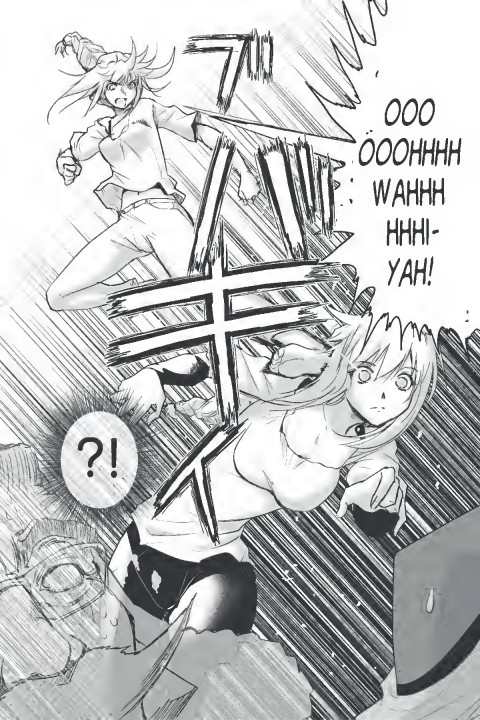
DAMN
!



YOU
CAN GO
AHEAD
AND
DESTROY
IT.

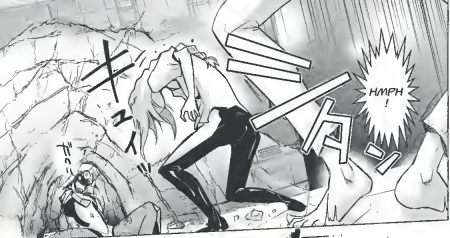






OOO
OOOHHHH
WAHHH
HHHI-
YAH!

?!





WHERE
DID
YOU
TAKE
LORD IL
PALAZZO
?!

BUT
THERE'S
JUST ONE
THING I
WANNA ASK
YOU BEFORE
I SLIP
BACK INTO
BLISSFUL
SLUMBER
ON THE
COLD
FLOOR!



IF YOU
LAY SO
MUCH
AS A
FINGER
(OR ANY
OTHER
PORTION
OF YOUR
BODY)
UPON MY
LORD...

AND
WHO
ARE
YOU?!

WHAT
ARE
YOU
GONNA
DO WITH
ACROSS?!

Wuz
that not
three
things?

SHE'S
NOW...



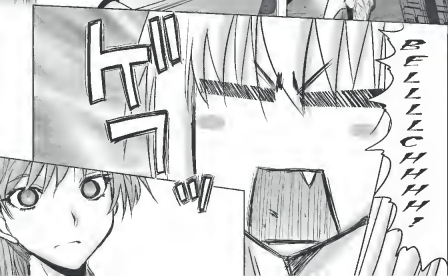
...I'LL
MAKE
YOU
REGRET
YOU WERE
EVEN BORN
UNTIL
YOU
DIE!!!

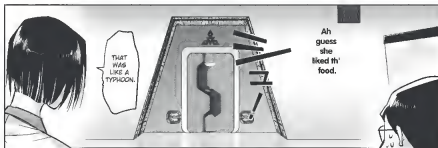


SURELY
THAT
LAST
THREAT
WAS
CLEAR!

EH
?





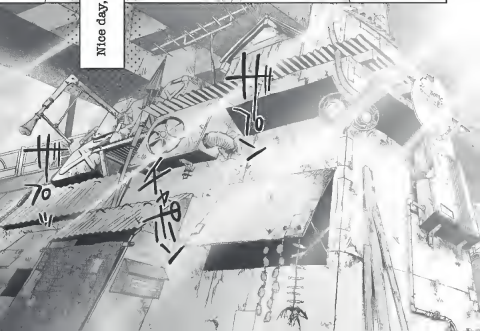


END MISSION 3

IT'S
A
SECRET.

HOW
CAN
YOU
REPAIR A
SECRET
BASE?

EXCEL'S AG





And
I'm in
danger of
losing my
position.

But
I have
nothing
to do.

MISSION 4
DIARY OF A PRETTY
GIRL'S BRAIN

SHE OBEYS
COMMANDS
FAITHFULLY.
HER WORK IS
PROMPT AND
ACCURATE. YES
INDEED, THE
IDEAL
SUBORDINATE.

NO
GRIP-
ING...

...NO
EATING.

YES.
W-
WELL...

Ahem.

Things
have
been
going in a
strange
direction
since a
couple of
days ago.

I AM
NOT A
NUMBER,
I AM
A FREE
ELGALA!

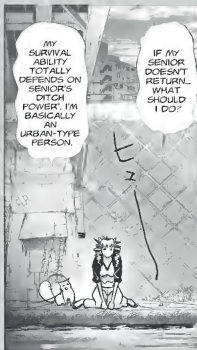
IS
THAT
ABOVE
OR
BELOW
MINCE?

BY
NOW
YOU
MAY BE
DOWN
TO NO. 6.

HERE'S
WHAT
HAD-
PENED...

6
?!

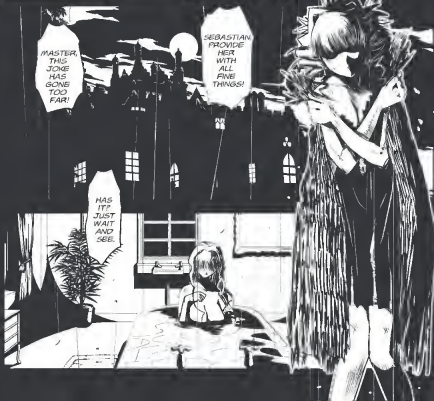


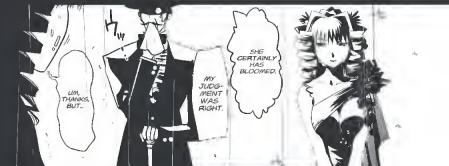


*A miraculous power manifest when forced to live on the edge.











Starring: Elgala
 Director: Elgala
 Screenplay: Elgala
 Producer: Elgala
 Filming: Elgala
 Sponsor: Elgala
 Art: Elgala
 Special Effects: Elgala
 Lighting: Elgala
 Music: Elgala
 Editing: Elgala
 Supervisor: Elgala

KYAAAAA!

WHAT
KIND OF
SICK
FANTASY
ARE YOU
HAVING?

MUST
HAVE BEEN
REALLY
SICK,
THEN!
MEANWHILE,
OVER HERE
IN REALITY,
I'VE BEEN
CARRYING
OUT A
MISSION!

I
THOUGHT
I'D
NEVER
COME
BACK
FROM
THAT
DREAM.

ANYTHING
HAPPEN
WHILE
I WAS
OUT?

IT'S
A
SS-
GRET.

SO,
YOU
MADE
ME
PLAY
CHEAP
TRICKS,
SENIOR,
BUT
WHERE
HAVE YOU
BEEN?

W-
W-WEL
COME
HOME,
SENIOR!

N-NICE
TO
SEE
YOU.

ド
ス
ド
ス
ド
ス..

YOU
START
WITH AN
UNBELIEV-
ABLE
LIE
AGAIN.

I
BARGED
INTO
OUR
ENEMY'S
BASE!

SHE
TOTALLY
KNOWS THAT
THAT ONE HAS
APPEARED,
SO THERE'S
NO POINT
SNEAKING
AROUND.

HMM,
A BIT
OVERBLOWN,
PERHAPS,
AND YET
I ADMIT
IT SUMS UP
OUR
PRESENT
STATE
CONCISELY.

we are not the world

IF THE TERM
IS BROADLY
INTERPRETED
IN OUR CURRENT
SITUATION,
EVERYONE ON
THIS BLUE-GREEN
PLANET WE CALL
EARTH EXCEPT
YOU, ME AND
MIN-CHAN CAN
BE OUR ENEMY.

YOU
SAY "OUR
ENEMY,"
BUT
WHICH
ENEMY
ARE YOU
TALKING
ABOUT?

OUR
ENEMY
IS
OUR
ENEMY!

YOU
DID
?!

I BUSTED
INTO THEIR
PUNK-ASS
JOINT AND
COMMENCED
TO
SQUABBLE.

ALL
RIGHT.
I'M
TALKING
ABOUT
THOSE
GUYS WHO
WORE THE
GOOFY
HELMETS.

WHAT
IS IT?
FOOD?
SUPPLIES?

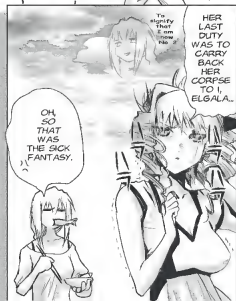
HERE'S
SOME
LOOT.



SENIOR
?!

SHE'S
GONE!

SENIOR!



OH,
SO
THAT
WAS
THE SICK
FANTASY.

To
signify
that
I am
now
no 2

HER
LAST
DUTY
WAS TO
CARRY
BACK
HER
CORPSE
TO I,
ELGALA..



I'VE
BEEN...
sob...

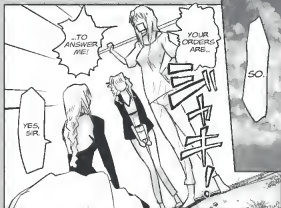
..TALKING
TO
THE
SENIOR'S
GHOST!



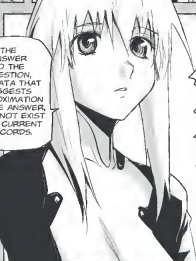
OH,
NO...

...NOW
I
UNDER-
STAND!





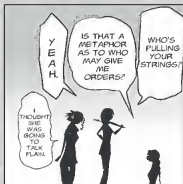
THE ANSWER TO THE QUESTION, OR DATA THAT SUGGESTS APPROXIMATION OF THE ANSWER, DOES NOT EXIST IN MY CURRENT RECORDS.



FIRST AND MOST IMPORTANT...

...WHERE IS LORD IL PALAZZO ?!







は

But Senior Excel was practical about the situation.



I didn't get it either.



GOOD JOB.

FIXED THE ROOF AND THE WATER TANK TOO.

Seeing my Senior's face twice is ~~intolerable~~ confusing, so I concentrated on her ~~ass ponytail~~ class status.



I HAVE SECURED MORE PROTEIN.

!!!



...DOES SHE EVER ACTUALLY EAT?

PRESIDENT EXCEL NEVER INVITED ME TO LUNCH.

おかわり



...BUT SOMETHING FEELS STRANGE.



She is a natural enemy of the proletariat.

Free, untriring labor.

NOW SEE WHAT YOU CAN DO ABOUT...

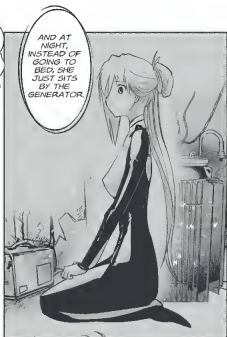
!!!



WE'LL
SAID.
AN
EFFICIENT
GEAR
IN THE
OPERATION.

SHE'S
JUST
LIKE
A
MACHINE,
SENIOR!

YOU
COULD
LEARN
A
LOT
FROM
HER!



AND AT
NIGHT,
INSTEAD OF
GOING TO
BED, SHE
JUST SITS
BY THE
GENERATOR.



IT
LOOKED
LIKE
THERE
WERE
OTHER
ENTRANCES
IN THAT
BUILDING...

I
REACHED
THE
UNDER-
PASS
OF THE
CITY HALL
THROUGH
THESE
STAIRS.

HEY, SENIOR!
WHY DON'T YOU
JUST ASK HER
TO SHOW YOU
WHERE IT IS?



I
MEAN,
YOU'RE
NOT
EXACTLY
THE
QUEEN OF
SUBTLETY...

IT'S
PRETTY
FAR
AWAY
FROM
MY'S
PLACE.
I MUST'VE
TRAVELED
FOR A LONG
DISTANCE.
LOOKS
LIKE
THEY
DIDN'T
KNOW
THAT
ROUTE...



HOWL
ON THIS
MAP...

I
MEAN,
I STILL
CAN'T
BELIEVE
YOU DID
THAT...



WHAT
ARE
YOU
DOING
?

TRYING
TO
FIGURE
OUT
WHERE
THAT
BASE
WAS.



USE ANY
MEANS, BUT
GET HER
BACK!

THIS
IS OF
PRIMARY
IMPORTANCE!

(actual temperament)

SHE
LOOKED
LIKE A
DIFFERENT
PERSON,
BUT THAT
WAS
ISSHIKI!

HUH?

ISSHIKI!
ROPPON-
MATSU !!
SHE WAS
ON THIS
BASE!

WHO?

Eh?



EXCUSE
ME,
BUT...

CAPTURE
BOTH OF
THEM!



There were
two girls
that looked
alike. Which
'un am ya
talkin' 'bout?





Erm,
that
wuz...

WE
TOOK
A
BATH
TO-
GETHER!

YOU
KNOW,
SHE
WAS
BACK
TO
HER
OLD
CUTE
SELF.



SHE'S
STILL
UNDER
REPAIR.
IT
SEEMS
LIKE
SHE
BROKE
DOWN
AGAIN.

2ND?

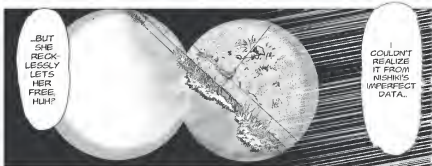
...HE'S
FOUND
HER.



Stress

Oh...

OH,
YEAH
?



...BUT
SHE
RECK-
LESSLY
LETS
HER
FREE.
HUM?

I
COULDN'T
REALIZE
IT
FROM
NISHIKI'S
IMPERFECT
DATA..





WHY
KNOCK
OURSELVES
OUT,
THEN?
ALSO...

SO
MAYBE
NEITHER
IS AS
DANGEROUS
AS WE
THINK.



BUT
WE
CAUGHT
HER.

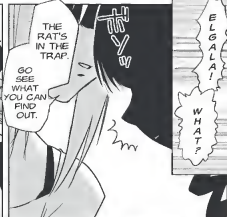
SHE
DE-
FEATED
ISSHIKI,
RIGHT?

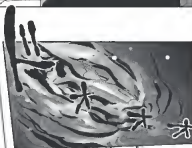
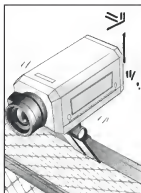


...SHE'S
KIND OF
ENDEARING.

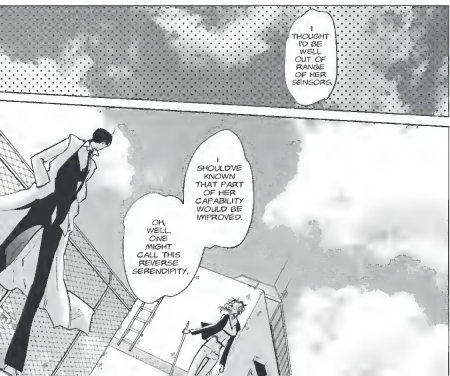














SOME-
ONE...



NEVER
MIND
WHO
I AM,
WHO
ARE
YOU?

I
KNOW
YOU
FROM
THE
TV
GOSSIP
SHOWS.

MISS
ELGALA, I
PRESUME?
EX-KILL
SECRETARY?
WANTED FOR
EMBEZZLE-
MENT, TAX
FRAUD, AND
SUCH.



...WHO
WISHES
TO
PLAY
A
MINOR
PART.

I, Elgala,
hate
playing
a minor
part.

YOU'LL
ANSWER
MY
QUESTIONS.

Today's date:
(classified)

END MISSION 4



EXCELSAGA

THOUGH
I DONT
SUPPOSE
YOU
APPRECIATE
IT.

THAT'S
A
BON
MOT.

...MINOR
PART."
snort

WELL,
WHAT
SORT OF
SUPPORTING
PLAYER ARE
YOU, THEN?
A PERVERT
WHO LIKES
PEEPING?
OR A
PERVERT
WHO LIKES
STALKING?

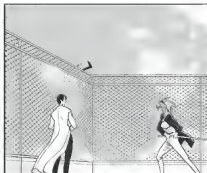
I AM A
BEAUTIFUL
WOMAN, IT'S
TRUE...BUT
STILL, IT
ANNOYS
THE
LIVING
CRAP
OUT OF
ME.



MISSION 5
PHYSICAL LABOR











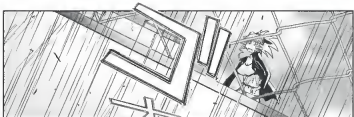
SOUNDS INTRIGU-
ING...
BUT I'LL
HAVE TO
LET IT
GO.

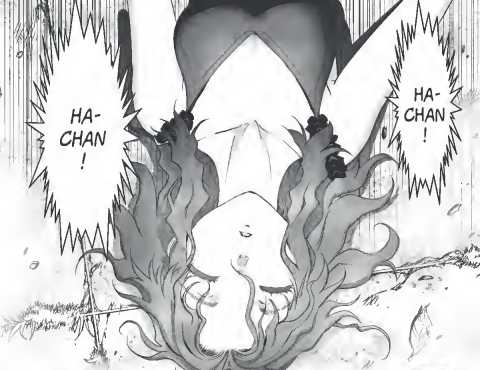


...I'M
NOT
HER
ENEMY,
BUT I
WON'T
TAKE
HER
SIDE.

OH,
AND
TELL
TERINA...

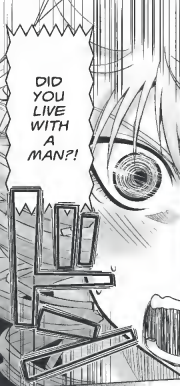
AND
ALSO...











DID YOU LIVE WITH A MAN?!



SENIOR!

NOW IS NOT THE TIME FOR ME TO CRITICIZE THE SENSE OF VALUES ABUSED BY YOUR PEACE-ADDLED BRAIN!

HOW FAREDEST THOU AGAINST THE ENEMY SPY?

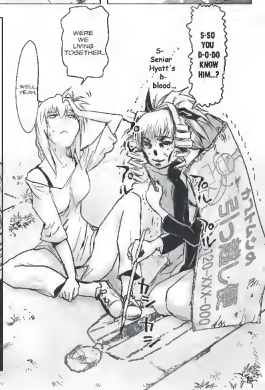


AH, THANKS.

WHAT ARE YOU TALKING ABOUT? YOU'RE PANTING!

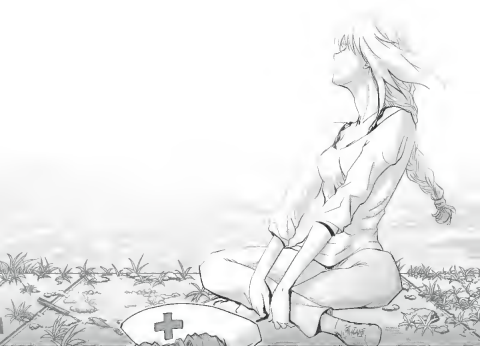




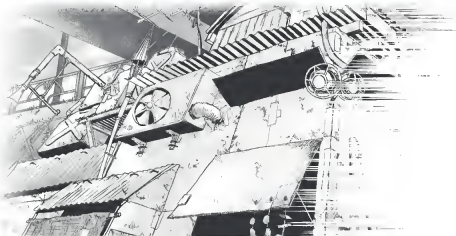


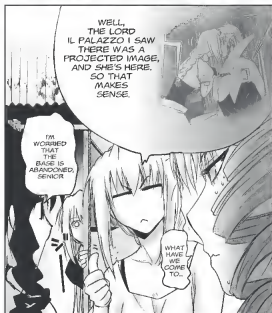


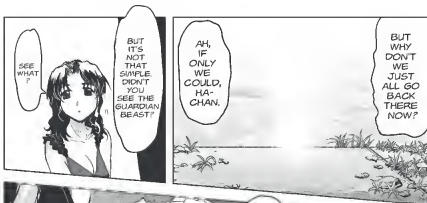




...HAVE
YOU
BEEN
ROVING
AROUND,
PROFESSOR?

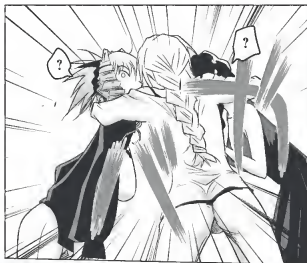














YOU
FAIRY!
YOU
COM-
PANY
MAN!

I SAY,
DOES
THAT
NAME
MEAN
NOTHING
TO
YOU?!

...IL
PALAZZO!
DOES
THAT
NAME
MEAN
NOTHING
TO
YOU?

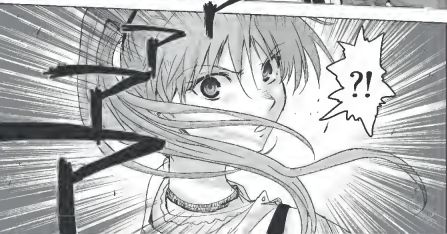
B
E
C
K
E
T
T
!

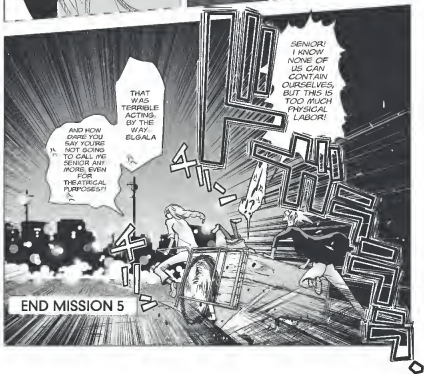
M
A
M
E
T
!





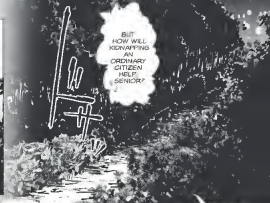








EXCEL'S AGA







EL GALA!

OH-HHH MY EYE!

RIGHT-

OH MY EYE !!

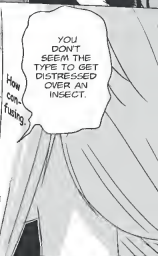


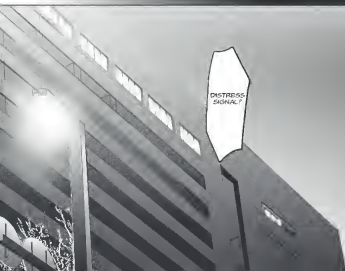
WAIT!

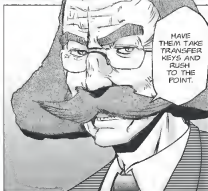
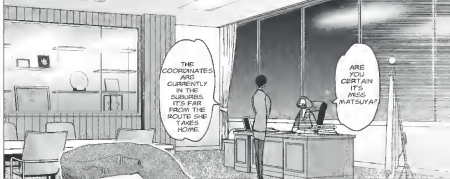
IT'S YOU GUYS.

WE DON'T WANT TO FIGHT YOU!

A LITTLE LATE FOR THAT, ISN'T IT?









MISAKI!

MISAKI...

MISAKI!

...MISAKI
IS
CALLING
ME!

ミサキ





MISAKI!

...NO,
THERE'S
NO
DOUBT
SHE WAS
TRYING
TO
GOUGE
MY EYE.



QUIET.

HOW
MANY
DEAD
IS
SHE...

WE ARE
DEALING
WITH A
RUTHLESS
KILLER
SENIOR



ABOUT
THAT,
I'VE
BEEN
WON-
DERING
FOR A
WHILE
NOW...

YEAH.

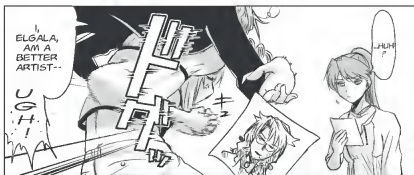
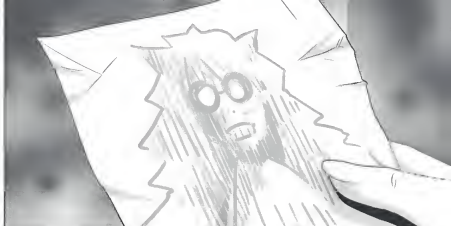


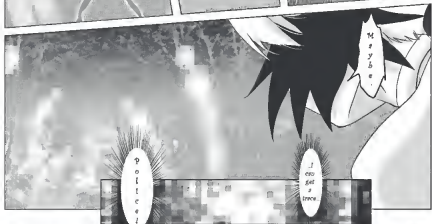
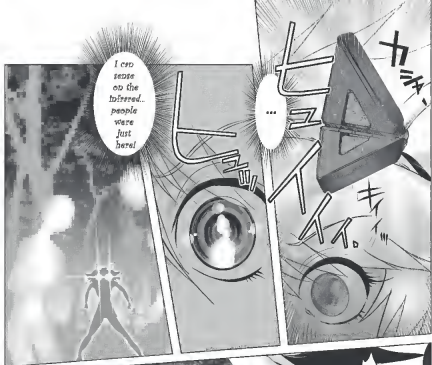
AND
AS
THE
PRO-
GRESSIVE
VANGUARD
OF THE
REVOLUTION,
WE REGRET
THE WHOLE
SACK-
OVER-
THE-
HEAD
THING

I
SHOULDN'T
SET UP AN
APPOINT-
MENT
AT OUR
RECENT
SUMMIT
CONFERENCE









SIR,
WE
FOUND
A
YOUNG
GIRL
IN THE
VICINITY.

HER
CLOTHES
ARE
REVEALED
AND
OPTIMISTIC

?



Come
back!
We'll
protect
you
from
the
pervert!!



...SHE'S NOT MY ENEMY, BUT SHE'S THE LAST PERSON I WANT TO GET INVOLVED WITH.



HOW SHALL I PUT THIS.

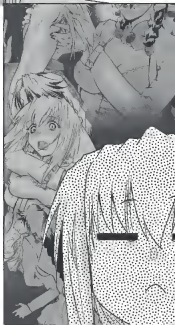


HONESTLY, I DON'T KNOW ALL THAT MUCH ABOUT HER.



HOW CAN YOU EMPATHIZE WITH THIS BRUTE, SENIOR?

I CAN DIG IT.



WHATEVER
SHE'S
DOING
IT'S AN
INDEPENDENT
ACTION
FOR HER
ALONE



...THE
WORD
I'M
LOOKING
FOR IS
SELF-CENTERED.

...SHE'S
OUR
ENEMY
!!

I DON'T
KNOW
ON WHAT
GROUNDS
YOU CALL
HER YOUR
'ENEMY'
BUT...

MA,
WELL,
HERE'S
OUR
VIEW...

THAT'S
WHAT
I THINK,
ANYWAY...

...WE
DON'T
WANT TO
BE DRAWN
INTO ANY
TROUBLE
AGAINST
OUR WILL.

SO I
WOULD
APPRECIATE
IT IF YOU
COULD
CONDUCT
YOUR
SHADOW
WAR WITH
GREATER
DISCRETION.

JUST
AS I
SAID
BEFORE...

...ARE
YOU
REALLY
ASKING
IF WE
ARE
YOUR
ENEMY...?

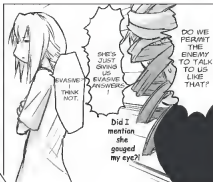
UH-HUH.



"Cosplay group?"

THIS WOMAN MERELY REPRESENTS POPULAR OPINION WITHIN THE COSPLAY GROUP

THAT'S PAINFUL COMING FROM YOU



SHE'S JUST GIVING US EVASIVE ANSWERS!

EVASIVE! THINK NOT.

DO WE PERMIT THE ENEMY TO TALK TO US LIKE THAT?

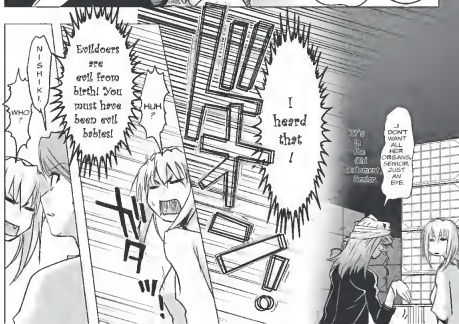
Did I mention she gouged my eye?!



mmm

MOREOVER, SHE IS CLEAR THAT HER STATUS AS OUR ENEMY IS RELATIVE TO SHIFTS IN CIRCUMSTANCES.

OBSERVE THAT SHE IS OPEN TO CONVERSATION, EVEN REGARDING TOPICS THAT ARE DISADVANTAGEOUS TO HER.



NISHIKI!

Evildoers are evil from birth! You must have been evil babies!

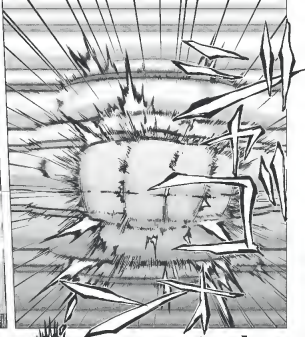
WHO?

HUH?

I heard that!

We're the Old Testament, Senior.

I DON'T WANT ALL HER ORGANS, SENIOR. JUST AN EYE.



We just think the world is corrupt.

WOW, HOW MANICHEAN!

Congratulations! You are recognized as evil!

The good and the evil!

There are two kinds of humans belongs to the world!



WHAT? BRUTE FORCE! YOUR GOW-RADES ARE INDEED SAVAGE!

SHE CAN TRACE MY SCENT AND HEAT SIGNATURE.

HA, YOU'VE THROWN AWAY THE TRANSMITTER, SO HOW COULD SHE FOLLOW YOU?



"MI-SAKI"?

NOT NISHIKI IWATA-KUN!

Mitsuki! Are you there?!

LISTEN!

IS HE
INSIDE
HER
AGAIN?

...AND
IF THIS
GETS INTO
NISHIKI'S
LOG, IT'LL
END UP
TROUBLE.

IF WE
PROVOKE
THE DOCTOR
NOW, ALL OF
OUR EFFORTS
WILL END UP
WASTED.

SORRY,
BUT
YOU'D BETTER
RUN

THIS
IS
THE
HOT-
LINE.

ONCE
AGAIN...
DON'T
GET US
INVOLVED.

OH,
YES,
SENIOR.
I'M SO GLAD
SHE'S NOT
OUR ENEMY.
THAT WAY,
SHE ONLY
TRIES TO
BLIND
US.

YOU
KNOW,
ELGALA.
I THINK
YOU'RE
RIGHT. IF
WE MADE
HER OUR
ENEMY,
SHE
WOULD
KILL
US.

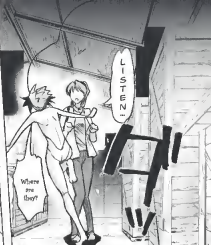


...I
found
Mitsuki
!



IWATA-
KUN!







I'M
FAIRLY
SURE--
CONSIDERING
WHAT
HAPPENED
LAST TIME--
THAT THIS
PHENOMENON
IS RELATED.

Enemy!

ALSO,
I DON'T
KNOW
HOW
TO PUT
HIM BACK
INTO HIS
BODY.



...LUMI,
CAN YOU
TURN
UP THE
FALSE
SIGNAL?

IF I HAD
KNOWN THIS
WOULD
HAPPEN, I
WOULD HAVE
GATHERED
DETAILED
DATA FROM
THE LAST
INCIDENT...

BUT
I CAN'T
SIMPLY
SHUT
DOWN A
LIVING
PERSON.

YES,
SIR!



I GUESS HE
NEEDS TO WANT
TO GO BACK
VOLUNTARILY
TO HIS BODY,
OR HE MAY NOT
SURVIVE THIS
TIME.

SIR!
HIS
BEG
HAS
GOTTEN
WEAKER!





My
own
body
...?



GO
BACK
TO
YOUR
OWN
BODY!

JIWATA-
KUN!

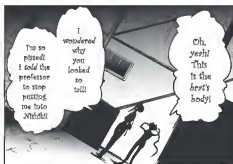
Huh
?



NO,
I'M
NOT
HURT!

But
anyway,
back to
the killing,
the enemy
flow here
they hurt
you.

Oh,
yeah?
I'm
relieved!



I'm so
pissed!
I told the
professor
to stop
putting
me into
Ninshi!!

I
wondered
why you
looked
so
tired!

Oh,
yeah!
This
is the
best's
body!



ALTHOUGH
WATA'S SENSE
OF REALITY
REMAINS
PARALYZED, IT
SEEMS NISHIKI'S
SPRITELY
YOUNG FORM
HAS ALLOWED IT
FULL MOTION,
AS IT WERE

Best!



Then
I'll
just
best them
half to
death...

DON'T!

WATA'S ABILITY
TO FEEL PAIN IS
ONE OF THE FEW
THINGS THAT STILL
LINKS THE
REMNANTS OF
HIS BRAIN TO
THE REAL
WORLD.

WATA-KUN,
LISTEN! IF
YOU DON'T
GET BACK
INTO YOUR
BODY, YOU
WILL DIE!

IF YOU
HAVE A
WEAPON,
I WOULD
ADVISE
YOU TO
USE IT
ON HIM.

I BELIEVE
A PHYSICAL
SHOCK MIGHT
BE THE ONLY
CHANCE TO
DISLODGE HIS
CONSCIOUS-
NESS FROM
NISHIKI.

W
E
A
P
O
N

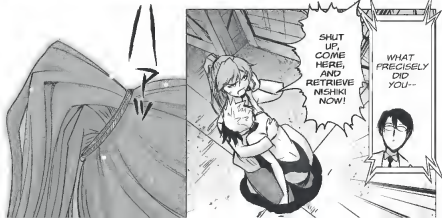
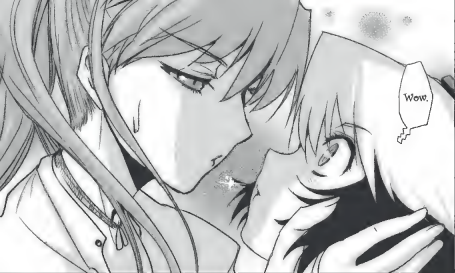
I
B
E
A
T
H
I
M
U
P
L
A
S
T
T
I
M
E...

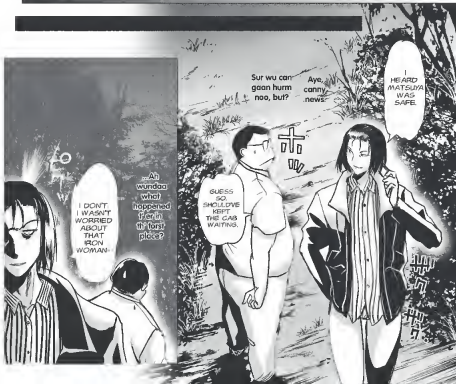
L
A
S
T
T
I
M
E...

Hm
?

W
A
T
A
!















A black and white illustration of a hand holding a pen, poised to write on a document. The scene is filled with falling leaves, creating a sense of motion and transition. The text "...Next volume!" is positioned in the lower-left area of the page.

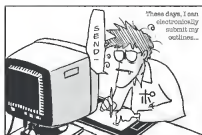
...Next volume!

LANDSCAPE OF A HUMAN WASTE

Service vs. Laziness



Sentiment vs. Laziness





Excel Saga 22

ORIGINAL JAPANESE PRODUCTION STAFF

STORY AND ART BY
RIKDO KOSHI

PICTORIAL ASSISTANCE
TAKEPON G
SHUNKASHUTO SUZU
YUKI TAKESHI

EDITOR
YOSHIYUKI FUJITANI

(In Japanese alphabetical order. Honorary titles are omitted.)

Guide to *Excel Saga* 22's Sound Effects!

4.1	FX DRIP DRIP (hota hota, water dripping)
4.1	FX SPLASH (zapsu splashing)
4.2	FX SPLASH (basha splashing)
4.2	FX SPLASH (basha splashing)
4.3	FX WIPE WIPE (gashi gashi gashi: wiping her hair)
5.1	FX SHIVER (zoku: feeling a chill)
6.2	FX HWAHH (eggs: feeling like drowning up)
8.2	FX TWITCH (bica: twitching)
8.3	FX SQUEEZE (gyu: squeezing her shoulder)
9.1	FX DRIP (hota: water dripping)
9.4	FX WIPE WIPE (koshi koshi: wiping her hair)
10.2	FX HA HA HA (hahahahaha: laughing)
10.2	FX SPIT (jase: spitting out water)
10.3	FX SPREAD (sae: spreading her arms)
10.4	FX GROWL (kuz: stomach growling)
11.1	FX FUMBLE (kake: fumbling)
11.2	FX SMILE (tshen: smiling)
11.3	FX SMILE (hata hata: smiling)
11.5	FX SIZZLE SIZZLE (janga janga: sizzling)
11.8	FX GASP (ba: gasping)
12.3	FX MUNCH MUNCH (mocha mocha: munching)
12.3	FX GRN (jia ire: being frustrated)
12.3	FX GULP (gukhan: swallowing)
12.4	FX COUGH (kaku: coughing the food up)
12.4	FX SPIT (pyari: the food coming out)
12.5	FX COUGH COUGH (goharu topon gihai: coughing)
13.2	FX COUGH (kaku kaku: coughing)
13.5	FX SPLASH (basha basha: splashing)
13.7	FX RUSTLE (gasa gasa, the straw doll rustling)
14.2	FX BREATHE (takos: breathing through a pipe)
14.3	FX BUBBLE (gobo: bubbling noise)
14.4	FX BREATHE (sashu sashu: breathing)
14.5	FX HONK (pussazee: car horn honking)
18.2	FX TURN (chi chi chi: turning away)
18.5	FX SIGH (hac: sighing)
17.2	FX INHALE (sax: inhaling)
17.3	FX CREAK (gishi: squeaking)
17.3	FX SIGH (hac: sighing)
17.5	FX TAP (jese: tapping)
18.1	FX SQUEAK (gishi: squeaking)
20.1	FX JOLT (zoku: being disappointed)
22.1	FX FUMBLE (oon: numbing)
22.8	FX SIGH (hac: sighing)
23.1	FX HEH HEH (fu fu, Shouji laughing)
23.5	FX FLASH (kar: flashing)
24.2	FX HUM HUM (fan fan: humming)
25.1	FX BOOM (buan: booming)
25.1	FX CLACK CLACK (kakokiko: the puppet moving)
25.1	FX BOOM (buan: booming)
26.3	FX GULP (gake: gulping)
26.3	FX HEH HEH (fu fu, laughing)
27.3	FX SIGH (hac: sighing)
27.4	FX SIGH (hac: sighing)
28.1	FX HUM HUM (derorio derorio ri: humming)
28.2	FX CLOP CLOP (ka ka: footsteps)

Most of Rikdo Koshi's original sound FX are left in their original Japanese in the VIZ Media edition of *Excel Saga*, exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitaigo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition. Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. As always, the numbers are given in the original Japanese reading order, right-to-left.

In the unlikely event you read this portion of *Excel Saga*, your attention is now rewarded, as you'll notice the P.O. Box for Oubliette has changed. So while the thousand of other letters we would have presumably received for the next volume end up in limbo, yours will arrive at:

Oubliette c/o Excel Saga
VIZ Media, LLC
P.O. Box 77010
San Francisco, CA 94107

411	FX RUMBLE (see: rumbling)	28.3	FX CLOP (he: a footstep)
412	FX BAM (see: a hitting sound)	28.2	FX TMP TMP (zame zame: footsteps)
413	FX BANG (peta: a hitting sound)	29.3	FX TMP (zame: a footstep)
413	FX THUO (toto: falling down)	29.5	FX STEP (tan: a step)
418	FX ZZZ (hya: being unconscious)	30.1	FX THTHUMP (doku heart beating)
42.2	FX GASP (ha: becoming conscious)	30.1	FX WHISH (hya: the automatic door opening)
42.3	FX CLENCH (gri: clenching her teeth)	30.2	FX WHIRR (usu: whirling)
42.4	FX YIPE (oyas oyas: acting menacingly)	30.5	FX CLENCH (see: clenching her teeth)
42.4	FX WIGGLE (jtu (jtu: wiggling)	30.5	FX SLAP (puchi: slapping her face)
43.1	FX TMP TMP (suta suta: walking fast)	31.1	FX TMP TMP (peta peta: walking barefoot)
46.1	FX CLOP CLOP (ka ka: footsteps)	31.2	FX TMP (peta: walking barefoot)
46.2	FX RUSTLE (gasa gasa gasa: plastic bags rustling)	31.3	FX CHAK (che: the door opening)
46.3	FX RUSTLE (gasa: a plastic bag rustling)	31.5	FX SLAP (pasa: slapping)
47.2	FX GLARE (jash: glaring)	31.8	FX STRIDE (desu desu desu: striding)
47.3	FX GRAB (puchi: grabbing)	32.3	FX SNAP (sakin: snapping)
47.3	FX TWITCH (biku: twitching)	32.3	FX TAP (ta: tapping)
47.4	FX SULK (me: sulking)	32.5	FX ROAM (aro: roaming around)
47.5	FX CLOP CLOP (ka ka ka: footsteps)	32.5	FX FUMBLE (wata wata wata: fumbling)
47.6	FX SIGH (hu: sighing)	32.5	FX ROAM (aro: roaming around)
48.1	FX KLANG (kusan: the basket box rattling)	33.1	FX SWISH (hya: swishing)
48.1	FX PHEW (hu: sighing)	33.2	FX THUO (dosen: falling down)
48.2	FX RUSTLE RUSTLE (kassasa gasa: a plastic bag rustling)	33.2	FX BAM (ga: hitting her head against the floor)
49.1	FX TWITCH (piku: twitching)	33.4	FX RUMBLE (kassasa: rumbling)
49.3	FX MUNCH MUNCH (go go go go: eating fast)	33.5	FX RUMBLE (usu: rumbling)
49.4	FX HEY (aa: "Hey")	33.5	FX FLASH (hi: a light appearing)
50.1	FX GULP GULP (dofu dofu dofu: gulping)	33.7	FX TMP TMP (peta peta: walking barefoot)
50.2	FX BURP (puchi: burping)	33.8	FX WHISH (hya: the automatic door opening)
50.3	FX GLARE (oi: glaring)	34.1	FX TA DA (doden: presenting with a flourish)
51.1	FX TWITCH (biku: twitching)	34.2	FX TMP (peta: walking barefoot)
51.1	FX CLINK (ara: the chain jingling)	34.3	FX HMM HMM (han huan: humming)
51.5	FX CLUNK (ken: a metallic sound)	34.3	FX GASP (ha: gasping)
51.8	FX SIGH (huu: sighing)	34.4	FX SHIF (sasa: hiding herself)
52.2	FX TWITCH (me: reacting)	35.1	FX SWISH (hya: swishing)
52.3	FX CLUNK (ara: the chain jingling)	35.1	FX CLOP CLOP (ho ho kan: footsteps)
52.3	FX BAM (be: holding out her hand)	35.2	FX STRAIGHTEN (shaki: getting his back straight)
52.5	FX SHIF (hai: moving her finger)	35.2	FX TA DA (da do do: presenting with a flourish)
54.1	FX CLINK (ara: the chain jingling)	35.3	FX BING (bi: giving a thumbs-up)
54.1	FX STEP (toku: stepping on the bed)	35.4	FX WHACK (san: a heavy blow)
54.2	FX BAM (tan: impact sound)	35.4	FX PUFF (pifuu: soul coming out from his mouth)
55.3	FX GLARE (oi: getting upset)	35.4	FX PUNCH (han: punching)
55.5	FX SIGH (hu: sighing)	36.1	FX PANT (hau: panting)
56.1	FX WHISH (hya: automatic doors opening)	36.1	FX THUO (gato: falling down)
56.2	FX CLOP (ka: a footstep)	36.2	FX PANT (hau: sighing)
56.3	FX PHEW (pupu: Exel exhaling)	36.5	FX GASP (za: stepping back)
57.4	FX RING RING (pansuru pansuru: a cell phone ringing)	37.2	FX "SEE YA" (jia ee: greeting)
57.5	FX PEEP (pi: peeping)	37.5	FX CLENCH (gri: clenching)
58.1	FX CLANK (che: the chair rattling)	38.1	FX RATADA (dororaaa: swinging her arms)
58.2	FX HEH HEH (hi hi: laughing)	38.1	FX WHACK (doo: attacking)
59.6	FX BEEP (pi: beeping)	38.3	FX TMP TMP (hata hata: footsteps)
90.1	FX NUMBLE NUMBLE (butsu hatsu butsu butsu: numbing)	38.1	FX WHACK BANG (boshin don: hitting sounds)
90.5	FX SIGH (hu: sighing)	38.1	FX WHISH (sya: an automatic door opening)
90.5	FX RUSTLE (sara: hair rustling)	38.2	FX BAM (dan: a footstep)
91.1	FX RUMBLE (go go go go: rumbling)	40.1	FX BANG (dan: a hitting sound)
91.2	FX BAM (toku: punching on the bed)	40.1	FX WHAP WHAP (ka ka tata: hitting sounds)
92.1	FX CLINK (chani: the chain jingling)	40.2	FX WHAM BAM (go bam: hitting sounds)
92.1	FX BURP (pupu: burping)	40.3	FX PWP (hya: hata dodging)
92.2	FX TAP (to: tapping back)	40.5	FX WODSH (bi: lifting her arm)
		40.8	FX CLACK (kousa: legs disjuncting)
		40.8	FX SWING (sukan: swinging the ab)

811	FX BAM (dan: a heavy step)	831	FX BUZZ (gyun: yelling)
812	FX BAM (dan: a heavy step)	832	FX LOTS A RSH (nactas: fish being pile up)
813	FX BLARE (ka: glaring)	833	FX BUZZ (gyun: yelling)
814	FX BING (bushi: pointing)	833	FX BUZZ (gyun: yelling)
821	FX BLARE (ka: glaring)	836	FX AH HA HA HA (gashuhaha: laughing)
824	FX CLOP (ka: a footstep)	843	FX BUZZ (chi: buzzing)
824	FX TWITCH (baku: twitching)	855	FX CLATTER (kacha kacha: clattering)
831	FX CLOP CLOP (ka ka: footsteps)	855	FX CLUCK CLUCK (pin pin: cuffs being unlocked)
831	FX SHUFF (je: squeezing off)	856	FX WIGGLE (taji: wiggling)
832	FX STEP (jiti: backing away)	856	FX CLAP (jan: clapping)
834	FX SPIN (jurunaru: spinning)	861	FX TAP TAP (pata pata: pata moving her legs)
834	FX STOP (gyun: stopping)	862	FX WHSH (za: the automatic door opening)
834	FX FLASH (ka: flashing)	863	FX WHSH (je: the automatic doors opening)
841	FX WHUMP (posha: receiving a beam)	864	FX FLUSH (je: flushing)
844	FX THUD (dacha: falling down)	864	FX BUBBLE (goboko: bubbling noise)
845	FX ZZZ (gao: sleeping)	865	FX BAM (dan: standing up)
846	FX ZZZ (hushunaru: snoring)	867	FX CLOP CLOP (ka ka: footsteps)
851	FX RUMBLE (goso goso: rumbling)	872	FX TAP (pochi: tapping her shoulder)
852	FX CLANG (pokon: impact sound)	874	FX BAM (dolya: an impact sound)
853	FX WHSH (posha: the automatic door opening)	874	FX CLINK (jarin: a metallic sound)
853	FX RUMBLE (gooooon: rumbling)	874	FX PUFF (bu: bursting)
854	FX KLANG (gokoro: impact sound)	875	FX FLIP FLAP (pata pata: running)
854	FX RUMBLE (gooo: rumbling)	881	FX FLIP FLAP (pata pata: running)
881	FX RUMBLE (gon gon gon: rumbling)	881	FX CLINK (chari chari: clinking)
874	FX SIGH (hu: sighing)	881	FX RUMBLE (goso: rumbling)
881	FX TSK (ba: cluck)	882	FX FLIP FLAP (pata: running)
881	FX SIGH (haa: sighing)	882	FX WHDA (awa: being surprised)
882	FX CLOP (ka: a footstep)	884	FX WHSH (gyu: the automatic doors opening)
883	FX CLOP CLOP (ka ka: footsteps)	885	FX CLOP (ka: a footstep)
885	FX RUMBLE (gon gon gon: rumbling)	881	FX TWITCH (piku: twitching)
881	FX SHUT (jashu: the automatic door closing)	701	FX STEP (tan: stepping out)
893	FX WHMM (den: an impact sound)	703	FX STEP (ne: a footstep)
884	FX FLASH (ka: flashing)	704	FX TURN (tai: turning around)
901	FX SQUEAK (kyushaaa: squeaking)	711	FX STOMP STOMP (gon gon: heavy footsteps)
902	FX CRACKLE (bachi: crackling)	715	FX RING RING (zon zon: the phone ringing)
902	FX WOOOSH (kyuuu: woosh)	721	FX BEEP (kyusoo: the alert sounding)
902	FX CRACKLE CRACKLE (bachi bachi: crackling)	722	FX BEEP (joo: the alert sounding)
912	FX CLATTER (gasha: clattering)	723	FX BEEP (kyoo: the alert sounding)
912	FX CREAK (ji: creaking)	731	FX TMP TMP (da da da: running)
913	FX TURN (kyai: turning around)	731	FX BEEP (joo: the alert sounding)
914	FX FLOP (doso: falling down)	732	FX SWISH (oya sya: punching the air)
915	FX DASH (ze: dashing)	732	FX STEP STEP (tan tan: stepping)
921	FX WHACK (daga: a heavy blow)	732	FX BEEP (kyoo: the alert sounding)
921	FX SQUEAK (je: squeaking)	733	FX BEEP (je oo: the alert sounding)
922	FX WOOOSH (gyun: being thrown away)	741	FX BEEP (joo: the alert sounding)
923	FX CRACK (nikki: crackling)	742	FX BEEP (kyoo oo: the alert sounding)
923	FX CRACK CRACK (baki baki baki: crackling)	743	FX SLAP (peshi: clapping)
931	FX WOOOSH (kawa: woosh)	751	FX PULL (mori: pulling out)
931	FX CRACK (niku: crackling)	761	FX SNAP (bu bachi: snapping)
932	FX TURN (gyai: turning around)	771	FX WHIRR (uido uio: whirling)
934	FX SNIFF (tu: sniffing)	772	FX CLOP CLOP (kan kan kan kan: footsteps)
934	FX SLAP (paku: gulping)	773	FX CLOP CLOP (kan kan: footsteps)
935	FX HEH HEH HEH (ku ku ku: checking)	774	FX CLOP CLOP (kan kan: footsteps)
941	FX RUMBLE (gooo: rumbling)	781	FX BEEEEEP (kyusooo: the alert sounding)
942	FX CLANG (pokin: clattering)	791	FX BEEP (kyoo: the alert sounding)
942	FX CLANG (posha: clattering)	782	FX CLANK CLANK (gacha gacha: rattling)
943	FX DASH (kyun: dashing)	794	FX STEP (je: standing)
944	FX WHIRR (je: whirling)	802	FX FOCUS (je: focusing)
951	FX WOOOSH (gyun: a swing)	803	FX SHF (au: holding out her hand)

112.4	FX SIGH (sui: sighing)
113.1	FX HOWL (hyuu: a wind howling)
113.2	FX RUMBLE (go go go go: rumbling)
113.3	FX CLENCH (gu: clenching)
114.1	FX HOWL (hyuuuu: a wind howling)
114.2	FX VROOM (bunoo roro: car revving)
114.3	FX TWITCH (joku: twitching)
114.3	FX VROOM (bunooo: car revving)
114.4	FX KREE (kiki: brakes screeching)
114.4	FX KA-CHAK (gache: car door opening)
114.5	FX SHUT (hata: car door shutting)
114.5	FX CLOP CLOP (ka ka ka ka: footsteps approaching)
115.1	FX FLASH (ka: flashing)
115.3	FX BAM (bata: a door shutting)
115.3	FX VROOM (bunoo: car revving)
115.3	FX VROOM (bunoooo: engine sound)
116.1	FX UGH (ju: sobbing)
116.3	FX TAP (pan: tapping)
116.5	FX UGH (hoo: being punched)
116.5	FX WHACK (daka: a blow)
116.5	FX TMP TMP (dadodo: running)
116.1	FX JOLT (baga: a jolt)
116.2	FX STOMP STOMP (doo doo: heavy footsteps)
116.3	FX HEH HEH (ho to ho: laughing)
119.3	FX POINT (poko: pointing)
119.5	FX SIGH (sui: sighing)
119.5	FX THUD (goro: falling down)
119.6	FX RUSTLE (basa: rustling)
120.1	FX THUD (goro: falling down)
120.1	FX FLOP (zusa: falling down)
120.2	FX GLARE (ku: glaring)
120.5	FX SOB SOB (hara hara hara hara: crying)
121.1	FX I'll rely on succeeding my position as the no. 2.
121.1	FX KICK (dau: kicking)
121.2	FX BLINK (ku: winking up)
121.3	FX CREAK (kishi: creaking)
121.3	FX RUSTLE (zusa: getting up)
121.6	FX EXPLAIN EXPLAIN (setsune setsune: "explain explain")
122.2	FX BLUNT (teki: being blunt)
122.6	FX GRRR (do ra: feeling frustrated)
123.2	FX SHF (sa: ranching out)
123.5	FX BAM (zan: standing up)
123.6	FX HOWL (hyuu: howling)
123.7	FX HA HA (ha ha: laughing)
123.7	FX C'MON (yaa moa: C'mon.)
124.1	FX SIGH (sui: sighing)
124.2	FX CLUMP (za: a footstep)
124.4	FX CLENCH (gu: clenching her teeth)
124.6	FX SECONDS, PLEASE (okawari: "seconds")
125.2	FX RUSTLE (gasa: rustling)
125.5	FX RUMBLE (butsu butsu: rumbling)
125.6	FX STOMP STOMP (doo doo: heavy footsteps)
126.1	FX SIGH (sui: sighing)
126.5	FX MMM (muu: not being convinced)
127.1	FX SMILE (tehe: smiling)
127.2	FX RUMBLE (go go go: rumbling)
127.3	FX GRR (ha: being hysterical)
127.5	FX WHITE (koko koku: writing)

95.2	FX CRACK (biki kii: cracking)
95.2	FX CRACKLE (ji: crackle)
95.2	FX CRACKLE (ji: crackling)
96.1	FX CLASH (gagyan: hitting)
96.2	FX HA HA HA (hahahaha: laughing)
96.3	FX CLASH (gakin: clashing)
96.3	FX HA HA HA (gahahaha: laughing)
96.3	FX CLASH (gin: clashing)
96.3	FX CLANG (gan: clanging)
97.1	FX CLASH (gakin gaki: clashing)
97.4	FX CLASH (gin: clashing)
97.4	FX CLASH (gakin: clashing)
98.1	FX SWISH (hya: swishing)
98.2	FX CRACK (mugi: cracking)
98.2	FX SWISH (hya: swishing)
98.3	FX WHACK (go: a blow)
98.3	FX CRACK (bakin: cracking)
99.1	FX WHIRR (gureoooo: spinning)
99.2	FX THUD SNAP (dote poki: falling down and cracking)
99.2	FX BAM (gakasa: an impact noise)
99.3	FX STEP (za: a footstep)
99.4	FX CREAK (gishi mishi: creaking)
99.6	FX CLANK (zura: the gadget coming off)
100.1	FX WHAM (dabaki: cracking)
101.1	FX TMP (shina: landing)
101.1	FX WHIRR (hya: whirling)
101.1	FX SHF (gakuu: sticking to his torso)
101.2	FX TMP (za: a footstep)
101.4	FX GRAB (gachi: grabbing)
102.1	FX TUG (ga: tugging)
102.2	FX SQUEAK (ji ji ji: squeaking)
102.3	FX GLARE (kuwa: intimidating)
102.4	FX SNAP (pan: snapping)
103.1	FX GLARE (kua: glaring)
103.2	FX CRACKLE (chiri: crackling)
103.4	FX THUD (kakan: losing consciousness)
103.5	FX FLOP (zushi: feeling heavy)
103.5	FX TUG (ga: tugging)
103.6	FX THUD (do: shouting)
104.4	FX PUFF (pu: puffing)
104.5	FX CHUCKLE (ku ku ku: chuckling)
104.6	FX GROWL (haruu: growling)
104.6	FX WHISH (pushu: the automatic door opening)
105.4	FX STOMP (zushi: a heavy footstep)
105.6	FX BURP (gote: burping)
106.1	FX SHUT (shu: the automatic door closing)
106.2	FX STOMP STOMP (doo doo: heavy footsteps)
106.4	FX CHUCKLE (kusu kusu kusu: chuckling)
107.5	FX CLUCK (koku: clucking)
108.1	FX RATTLE (koma: ice cubes rattling)
108.2	FX SPLASH SPLASH (capan chapon zabi: splashing)
111.1	FX SPLASH (chap: splashing)
111.1	FX SPLASH (hushi: splashing)
111.2	FX STEP (za: a footstep)
111.2	FX GASP (ha: gasping)
111.3	FX RUMBLE (go go go: rumbling)
111.5	FX CLENCH (piki: clenching her teeth)
112.1	FX CROAK (kaa kaa: croaking)

OUBLIETTE

Your *Excel SAGA* bonus section!

148.3	FX BLURR [benshinnyaya: blurry vision]	128.1	FX BAWH [nape: opening his mouth]
149.1	FX SPLASH [dashuu: splashing blood]	130.3	FX HWUHH [uppe: feeling like throwing up]
149.1	FX SHOO SHOO [si ai: shooing]	131.1	FX HOWL [hyasuu: a wind howling]
149.2	FX SHAKE SHAKE [yasa yasa: shaking]	131.2	FX SIGH [huu: sighing]
149.4	FX PUFF [paa: puffing]	131.3	FX HA HA [ha ha ha: laughing]
150.1	FX THUMP [doki: heart beating]	131.4	FX CLOP CLOP [ku ka: footsteps]
150.5	FX SKID [kaze: skidding]	131.4	FX TMP TMP [pata pata: footsteps]
150.6	FX WHEEZE WHEEZE [za za: wheezing]	131.6	FX CLOP [ku: a footstep]
151.1	FX FWIP [kichin: a thumb moving downward]	132.2	FX PEEK PEEK [biky biky: being timid]
151.1	FX FWOSH [chait: moving her hand quickly]	133.1	FX BING [gu: giving a thumbs-up]
151.2	FX BAM [don: impact sound]	133.2	FX MMM [nn: thinking]
151.3	FX SPLASH [jappa: splashing]	133.2	FX PICK PICK [choituu choituu: picking with chopsticks]
151.3	FX GRAB [ga: grabbing]	133.3	FX SHOCKED [pakaasu: being shocked]
151.3	FX GRIP [gaku: gripping]	133.4	FX HO HO HO [ho ho ho ha: laughing]
153.1	FX HELLO HELLO [oi oi oi: people calling]	133.4	FX HO HO HO [ho ho ha: laughing]
154.1	FX CHATTER [sara sara sara: chattering]	134.2	FX WHISPER [baso: whispering]
154.2	FX DRAW [kashi kashi kashi: drawing]	134.3	FX CUP [cheu: initiating a mouse]
154.4	FX SHAKE SHAKE [paru paru paru: shaking]	134.4	FX GLANCE [chira: glancing]
154.4	FX DRAW [kashi kashi: drawing]	135.1	FX WHIRR [ji: the video camera moving]
154.5	FX PUNK [paru paru paru: hair falling]	135.4	FX CLOMP [on: a footstep]
155.1	FX SIGH [haku: sighing]	135.5	FX WHOOSH [kocoo: flooding]
155.1	FX SHAKE SHAKE [gata gata gata: shaking]	135.8	FX WHIRR [chi chi chi: focusing]
155.2	FX SHAKE [gata gata: shaking]	135.7	FX TURN [kyuu: turning around]
155.2	FX SHAKE [gata gata: shaking]	136.1	FX ZUNK ZUNK [doon doon: impact sounds]
155.3	FX MUMBLE [butsu butsu: mumbling]	136.2	FX SPLASH [dope: splashing]
156.1	FX BLARE [ku: glaring]	136.2	FX SPLASH [dopan: splashing]
156.1	FX SHAKE SHAKE [paru paru paru: shaking]	136.3	FX SPLASH [dopan: splashing]
156.2	FX TWEE TWEE [hyuu hyuu: whistling]	137.1	FX SPLASH [tapan: splashing]
156.5	FX Is he dating two girls?	137.1	FX SPLASH [zape: splashing]
157.2	FX PEEL [pami: peeling off]	137.1	FX UGH [a: feeling like throwing up]
156.1	FX CHILL [hiyari: feeling chilly]	138.1	FX RUMBLE [gocooo: rumbling]
156.2	FX HEH HEH [ku ka: laughing]	138.1	FX GASP [hu: gasping]
156.2	FX PEEL [pami: peeling off]	138.3	FX FLAP [basa basa: the jacket flapping]
156.3	FX TAP TAP [pomu pomu: tapping]	138.4	FX GULP [paku: gulping]
159.1	FX SIGH [hau: sighing]	141.1	FX RUMBLE [gocooo: rumbling]
159.1	FX CLOMP [on: a footstep]	141.2	FX FLAP [basa: flapping]
156.2	FX NOO [haku: nodding]	141.2	FX FLAP [bata bata: flapping]
159.3	FX STARE [ji: staring]	141.2	FX HOWL [hyasuu: a wind blowing]
161.2	FX BLARE [ku: glaring]	141.2	FX FLAP [basasuu: flapping]
161.3	FX BUZZ BUZZ [gyuu gyuu: yelling]	142.1	FX RUMBLE [gocoo: rumbling]
162.3	FX FLASH [paka: lightning flashing]	143.1	FX HOWL [hyasocoo: a wind howling]
163.2	FX GRAB [ga: grabbing]	143.2	FX SIGH [huu: sighing]
163.3	FX WHISPER [hisu: whispering]	143.3	FX GRR [do mu: being upset]
163.4	FX RASP [kiri kiri kiri kiri kiri: rasping sound]	143.3	FX TINGLE [ji bi: tingling]
164.1	FX WHACK [ga: a heavy blow]	143.3	FX RUMBLE [gocoo: rumbling]
164.1	FX WHIRR [gyuuu: whirling]	143.4	FX CLENCH [jiri: clenching]
164.2	FX BAM [don: impact sound]	144.4	FX SERIOUSLY? [oo: being surprised]
164.3	FX SPIT [ga: spitting]	145.1	FX WOOSH [hyuuuu: a wind blowing]
165.1	FX CLUMP [on: stepping]	145.4	FX GRR [mu: being offended]
165.1	FX DING [bishi: flapping the bird]	145.5	FX BAM [don: a heavy step]
165.2	FX RUMBLE [on: rumbling]	146.1	FX JUMP [don: jumping off]
165.3	FX RUMBLE [on: rumbling]	146.1	FX WOOSH [gao: a wind blowing]
165.4	FX CLASH [pakuu: clashing]	146.2	FX WOOSH [hyuuuu: a wind blowing]
166.3	FX THUD [do doo: falling down]	147.1	FX RUMBLE [gocoo: rumbling]
166.4	FX CLENCH [jiri: clenching her teeth]	147.3	FX LAND [don: landing]
165.4	FX STAGGER [yuu: staggering]	147.4	FX RUSTLE [baso: rustling]
168.5	FX TMP [on: standing up]	147.5	FX CLOP CLOP [ku ka ka: footsteps]
169.5	FX CHUNCH [jau: stepping on the gravel]	148.2	FX BUNK [ku: becoming conscious]
167.1	FX BLARE [ku: glaring]		

105.3	FX BASP (ha: gasping)
105.6	FX RUMBLE (do do do do do: rumbling)
106.1	FX CLUCK (kucha: clucking)
106.1	FX SQUEAK (kik: squeaky noise)
106.1	FX WHIRR (hyuu: whirring)
106.2	FX WHIRR (hya: whirring)
106.3	FX RUSTLE (gasa gasa: leaves rustling)
106.6	FX TMP TMP (uta suta: walking fast)
10.7	FX FLASH (pika: flashing)
107.3	FX DASH (da: dashing)
107.4	FX You misunderstand me!
108.1	FX CLANG (gata: rattling)
108.2	FX MMM (muu: thinking)
108.3	FX BAM (bachi: clapping)
108.4	FX CRUMPLE (kucha: crumpling up)
108.4	FX BAM (down: impact sound)
108.5	FX CLANG (gata: rattling)
10.1	FX CLASH (jajoon: clashing noise)
10.2	FX RUMBLE (on on on on: rumbling)
10.3	FX CLASH CLASH (gashan gashan: clashing noise)
10.4	FX CLASH (gashi: clashing noise)
10.4	FX CLASH (gashi: clashing noise)
10.5	FX BAM (gan: a hitting sound)
10.5	FX TWITCH (gaku: twitching)
10.1	FX CLASH (gashan: clashing noise)
10.1	FX BASP (ha: gasping)
10.2	FX BANG BANG (gasa gasa: hitting sound)
10.2	FX TURN (ha: turning around)
10.3	FX CRUMPLE (kucha: crumpling)
10.5	FX BAM (doyeen: blast)
10.5	FX BANG (gasa: hitting sound)
10.1	FX HIRAH (yashiyu: here we go)
10.2	FX BABOOM (zapaa: exploding)
10.3	FX CRACK (kaku: cracking)
10.3	FX CRACK (meri: cracking)
10.3	FX CRACK (meki meki: cracking)
10.4	FX CLUCK (kucha: clucking)
10.4	FX DASH (da: dashing)
10.4	FX TUG (ga: pushing back)
10.4	FX RING (surua: cell phone ringing)
10.4	FX RING (sururururu: cell phone ringing)
10.4	FX RING (surururu: cell phone ringing)
10.4	FX BEEP (ji: beeping)
10.4	FX TUG (gaki: pushing)
10.5	FX Enemy!
10.5	FX PANIC (awa awa: being dismayed)
10.5	FX SOB (anyuu: crying)
10.5	FX SIGH (huu: sighing)
10.6	FX GRAB (ga: grabbing)
10.4	FX DASH (da: dashing)
10.4	FX CLOP (ka: a footstep)
10.5	FX STOMP STOMP (don don: heavy footsteps)
10.5	FX TUG (gaki: tugging)
10.7	FX CLENCH (ba: clenching her teeth)
10.8	FX FLOP (kukuu: being unconscious)
10.9	FX THUD (da: feeling heavy)
10.9	FX SIGH (huu: sighing)
200.1	FX CLENCH (ga: clenching her fist)
200.1	FX BAH! (beoco: a boat whistle blowing)

10.7	FX STOMP (ga: taking off)
10.7	FX STOMP STOMP (zamu zamu: heavy footsteps)
10.7	FX STOMP STOMP (zamu zamu: heavy footsteps)
10.7	FX SPIN SPIN (kyoto kyoto: locking around)
10.7	FX PANG PANG (oro oro oro: feeling downy)
10.7	FX PUFF (pafu: puffing)
10.7	FX THUD (doo: falling down)
10.8	FX WHIRR (chik: whirring)
10.8	FX BEEP (ji: beeping)
10.8	FX CLOP (ka: a footstep)
10.8	FX CLOP CLOP (ka ka ka: footsteps)
10.8	FX BEEP (ji: beeping)
10.8	FX SIGH (huu: sighing)
10.8	FX CLOP CLOP (ka ka: footsteps)
10.8	FX FODDS (basama: jumping)
10.1	FX THUD (doo: falling down)
10.2	FX CLANG (gata: rattling)
10.4	FX KLANG KLANG (dogarara: rattling)
10.4	FX RING RING (chin chin: bell ringing)
10.1	FX THUD (doo: falling down)
10.2	FX FUMBLE (goso goso: fumbling)
10.3	FX SHF (shuru shuru: loosening the rope)
10.3	FX FUMBLE (goso goso: fumbling)
10.3	FX SHF (gyuu: loosening the rope)
10.3	FX SWISH (hya: swishing)
10.4	FX FLAP (ha: flapping)
10.5	FX NOOD (gyu: screaming)
10.5	FX FWOOSH (hoo hoo hoo: birds flying)
10.5	FX ROLL ROLL (goro goro: rolling)
10.5	FX WIGGLE (goso goso: wiggling)
10.5	FX SLIDE (zuru: sliding down)
10.5	FX RUSTLE (hoo: rustling)
10.5	FX RUSTLE (ha: rustling)
10.8	FX RUSTLE (ha: taking off a shirt)
10.8	FX SNAP (uchi: snapping)
10.8	FX PAIP (aa: standing up)
10.1	FX BLUNT (hippen: bang blunt)
10.2	FX DASH (da: dashing)
10.2	FX MOAN (orororo: moaning)
10.2	FX BEEP BEEP (ai ai ai: beeping)
10.5	FX FLASH (pika: flashing)
10.1	FX WHISH (che: an automatic door opening)
10.2	FX SIGH (huu: sighing)
10.3	FX FLAP FLAP (pata pata: running)
10.4	FX RUSH (da: rushing in)
10.1	FX HOP HOP (tai tatar: hopping)
10.1	FX DASH (zau: running fast)
10.2	FX BUZZ (beem: a bug buzzing)
10.2	FX SHAKE (pau pau: shaking)
10.2	FX SHAKE (gaku gaku: shaking)
10.2	FX HUUH (ga: feeling like throwing up)
10.2	FX SHAKE (gata: shaking)
10.3	FX FUMBLE (goso goso: fumbling)
10.3	FX PAIP (ba: holding out a piece of paper)
10.4	FX SQUEAK (kya: squeaking)
10.4	FX WHACK (daga: a blow)
10.4	FX RUSTLE (zoo: leaves rustling)
10.4	FX TUD (zan: landing)
10.5	FX SPIN SPIN (kyu kyu: locking around)

to be examined more closely. In Yoshitake Tokeda's highly recommended reminiscence of the early days of Ginx, *The Nutsin' Memoirs* (from *ADY Manga*), there was a line on this subject that stood out for me: in reference to Ginx's co-founder Teshia Okada, a fellow Osakan, Tokeda maintains that at one point, "since reading a book in the *Bessatsu Takarajima* series about re-inventing yourself, he had begun speaking with an affected Tokyo accent." Although Osakans are generally proud of their reputation for humor and their tradition of *manzai*/stand-up (indeed Tokeda and Okada used to do a sci-fi themed *manzai* act at Japanese fan conventions), it's important to remember that an Osaka accent isn't some comical variation on "normal" Japanese, meaning the kind people speak in Tokyo; from the Osaka perspective, it's the Tokyo people who have the accent. As much as I love Tokyo, it's not Japan's ancient center of culture and civilization—that would be the Kansai region, where Osaka is located. As an important urban area, Tokyo is hardly much older than New York, Boston or Philadelphia; before it became Japan's capital in the 17th century, it was basically a fishing village with a castle attached. Even the centralization of the media and industry in Tokyo is a largely post–World War II phenomenon, encouraged by the U.S. occupation government, which was itself centered in Tokyo. But Osaka has been a central part of Japanese civilization since the Kofun period, 1,500 years ago; it has certainly never viewed itself as Japan's "second" city. On the subject of *manzai*, I very much regret that Aonori, the publisher of *The Manzai Comics* by Mutsuki Asano and Hicuru Inui (mango's designated drunk, who invented the "blackout panel," indicating the point after which the events of the evening must be related to her the next morning by her friends), seems to have closed operations. But my conscience is clear; I bought it. ^_^

45.1: If we were to go by this lineuping shot photo, Excel is 170 cm tall (and possibly a bit taller, since she seems to be leaning a bit to her left)—five feet seven inches, which is relatively tall for a Japanese woman. One presumes Excel is Japanese or at least is seen as Japanese by the other characters; in contrast to Il Palazzo, who seems to be perceived (in his public persona as chairman of the I.L. Corporation) as a foreigner.

46.2: The bags Sumiyoshi and Watanabe are carrying are a play on the real-life Rotta Motta fast-food chain in Japan, based out of (you guessed it) Fukuoka—except the fast food "RM" specializes in freshly made *bento* boxes. Interestingly, there was a trend of discouraging kids from bringing such lunches to school throughout much of the mid-20th century, in favor of having them all eat at the same cafeteria instead; it was thought bad for social harmony, as not every kid's family could afford to make them *bento* (indeed, there is a scene in Keiji Nakazawa's autobiographical *Saw It* where he recalls his frath bitterness at munching a bread roll at school in the 1940s while watching

200.2	FX TNP TNP [zoku zoku: footsteps]
200.2	FX PHEW [he's feeling relieved]
200.3	FX TWITCH [pika: twitching]
201.1	FX SIGH [hee: sighing]
201.2	FX FLASH [ba: flashing]
201.2	FX RUMBLE [dogyozu: rumbling]
201.3	FX HOWL [byassoo: howling]
201.4	FX CRACKLE [chiri: crackling]
201.4	FX CRACKLE [kiri: crackling]
201.5	FX GASP [he: gasping]
202.1	FX HOWL [hyuu: howling]
202.4	FX CRACKLE [bechi: crackling]
202.4	FX HEH [he: chuckling]
202.4	FX CRACKLE [bechihi: crackling]
206.1	FX CLUCK [pochi: clucking]
206.3	FX HA HA HA [he ha ha to ha ha: laughing]
206.4	FX HEH [he: sniffling]
206.4	FX AH HA HA [a ha ha: laughing]
206.4	FX HEH HEH [uhuh: laughing]

Once again, here's where all the cool kids hang out:

excelsagaforum.com

And now, the educational portion of our book, although I am haunted by the words of Graham Gury, cartoonist at *Spoilt Bastard*, *Bliffa Bacon* and *Roger Mello: The Man on the Telly*. "We pride ourselves on the fact that you're no cleverer when you've read *VIZ*. You might have had a few laughs, but you've not learnt anything."

8.1: I finally remembered who He-chen's gesture of raising her hand to her face in query or concern reminded me of—Temeys, from *Cardcaptor Sakura*. This brings to mind the image of the *Excel Saga* characters playing these roles. At first the magical girl gig seems not such a stretch; after all, Excel cosplayed as Kagica from *Pretty Cure* in the merge and was played by the same voice actress as Sailor Moon in the anime. But although Excel shares with Sakura the qualities of courage and hard work, Sakura is ever so slightly nicer a person than ACRUSS's Number Two. Also, as seen in panel 3, Hyatt's gesture serves a dual medical purpose not seen in many magical girl shows—a stunch, if strictly temporary, to the projectile vomiting of blood.

16.3: The "DOO DAM!" was in the original and is left in as an observation of how English is used in manga.

17.1: Sumiyoshi's accent got me thinking again about the issue of accents in general in manga translations. Their use is controversial and sometimes debated; one criticism made is that they come off as distracting. But if the character had an accent in the original, I regard it as more important to reflect their speech as distinctive than to worry about possible distraction; indeed, the idea that such accents are "distracting"—presumably from "normal speech"—needs

being) are descendants of the Jermans.

63.3: Elgola's "imitation" of her Senior is more vulgar than the actual model, but, to paraphrase Evangelion, this is "the Senior inside of Elgola."

68.1: Chickie-check the appearance of the *peton peton* sound FX in this panel, drawn as three-dimensional objects with bells attached. It's a parody of the logo for Doronemon, the famous manga that almost no one in the English-speaking world has ever heard of. Actually, during the height of the Pokémon craze in the late nineties, there was a little discreet market research conducted to see if it could be the next big thing among American kids, based on the reasoning that it also ended in "man." But unlike the Pokémon, Doronemon got no traction, because he doesn't look cool or even cute. He's a robot cat. When I say "robot cat," you might envision some sleek chrome feline, but no: Doronemon is a big, blue dork, a sort of loser Terminator, sent back in time by the 22nd century descendant of the manga's "hero," the equally hayless Nobita. It's hard to even tell he is a robot cat; his ears got bitten off by a robot mouse. Doronemon also weighs 129.3 kilos, which is why in the original Japanese, Iwata cries "Sunniemon!" as he whines for help in the best Nobita fashion.

82.3: They have 7-Elevens in Japan, together with the homegrown Family Mart and Lawson's (actually, Lawson's isn't homegrown; it began in Croyshoga Falls, Ohio, but today exists only in Japan and China—sort of like the U.S. industrial base). The editor (likes to check them out when visiting, as the theory that here, in any average Japanese convenience store (or *Asobini*) rather than in Akihabara or Ikebukuro, you'll find exactly what ordinary Japanese are into. At a *kombini*, for example, you'll find what's common in America but unusual in Japan—manga editions designed without clipcovers, sold as bargain omnibus collections; there will be a shelf of these (usually classic titles from the 1980s or earlier rather than contemporary material). You'll find magazines on how to beat the *Lapin* *AV* pachinko games (there are many anime-themed pachinko games, but we never got to see them over here, although it's reported a *Fist of the North Star* one was recently spotted at Anime Boston). You'll find *One Piece* and flyers advertising *Evangelion* 2.22. And you'll find some extremely lurid-looking manga magazines whose names I really should have jettisoned; they don't seem likely to turn up at Kinokuniya. My other favorite manga in *Young King Ours*, *Excel Saga*'s home magazine (now that *Ketsing* is over) is *Satoru Sae's Kozabini* *DMZ*, about a branch of a Japanese convenience store that opens up in the middle of a Balkan conflict zone, endeavoring to provide fresh *oden* and *cherry "trastabimase,"* to UN inspectors, private military contractors and assorted war criminals alike. It's sort of like what Joe Sacco would have done had his soul been incarnated in the wacky world of manga.

other kids with their lunch boxes). Note that Hotta Hotta is a re-branding, launched in May 2008, of the old Hokko Hokko *Tei* bento chain dating from the 1960s, which possibly explains its appearance here (this chapter originally ran in the October 2008 issue of *Young King Ours* magazine).

52–53: I've often thought that in theory Il Palazzo would approve of Matsuya joining the ranks of ACRSS (he realized how perceptive she was back in volume 63). She fits his minimum requirement of being an attractive woman or a puppy and is more confident than Excel, Elgola, Hyatt or even Mince. But here we see the terrifying truth of Matsuya's opposition to ACRSS, not to their goals, but to their premise. She doesn't care who controls the world as long as that control leaves her alone. This goes back to a long-running idea in *Excel Saga*, namely, that no one in Fukuoka outside the main characters has ever seemed to grasp that a real war is going on between two sides. It's not that they haven't seen them fight in the streets; it's just that *Excel Saga* is fundamentally set in the real world, and in the real world, when you see two weirdos in bizarre outfits punching it out downtown, your first thought isn't that your future depends on this epic struggle between freedom and tyranny. Il Palazzo literally announced his intentions as a giant walking hologram, and people took it as nothing more than an advertisement for ILL. Matsuya seems to see the bottle to "control the world" as the theatrical cancel of two rich and powerful men; if they want to take themselves seriously, that's fine. They have money and power, so doubt, and Matsuya may not be able to recase herself from their schemes, but she can refuse to share their sense of mission or self-importance. Is this the true spiritual rebellion of the bourgeois?

52.2: This is a bit mean to poor Excel, but she does remind me sometimes of Lord Krauser's followers in *Detroit Metal City*, prone to ascribe him unearthly powers and to interpret his least utterance as a cryptic command to do something stupid in public. Of course, Il Palazzo *did* play the guitar in the anime. He even sort of dresses like Krauser, him.

63.2: In the original Japanese, Elgola said that "even the Jermans" were eating it. The Jemon era was a late Stone Age period in Japan, sometimes characterized as stretching from 14,000 to 400 BC; its start is marked by the discovery of the first pottery vessels to be made in Japan (which are incidentally also the first pottery vessels known to have been made anywhere in the world; the very oldest fragments have been found in northwest Kyushu, which is where—you guessed it—Fukuoka is located today. The overtechnology of Sotorial!). At the beginning of this period, Japan was not an island, but a peninsula; the sea level was much lower, and thus it was perfectly possible for anyone to walk from what is today the Asian mainland to what is today Japan. Indeed, it is not certain to what extent the Yamato people (the ethnic group to which almost all Japanese

Third Street is a long-running manga by Ryohji Saigen (and recently adapted into two award-winning films by Takashi Yamazaki, the fellow who's directing the live-action *Space Battleship Yamato* movie out this Christmas). Sort of the anti-*Jin-Roh*, *Sunset on Third Street* is a nostalgic look at the "Showa 30s" era in Japan, i.e., years 30–39 of the Showa period, or 1955–1964, a decade between the recovery from the war and the 1964 Tokyo Olympics, seen as the moment Japan emerged back onto the world stage as an economic and technological powerhouse. Sumiyoshi's remark that he and his friends don't "reek of the Showa period" seems to suggest that you can't expect great achievements out of them. *Sunset on Third Street*, by the way, runs in *Big Comic Original*, the home of *VIZ's Monster and Pluto*, and sister magazine to *Big Comic*, home of *VIZ's Golgo 13* and *Eagle: The Making of an Asian-American President*. The editor has highly perverse taste when it comes to manga, for his favorite kind is salaryman titles—the *Big Comic* demographic, the kind read by ordinary, non-otaku, middle-aged Japanese. Bear in mind the median age in Japan is 44 (not 14, as online might lead you to believe).

165–167: I never thought *Excel Saga* would turn into the climax of *Every Which Way But Loose*, but I suppose it was inevitable once Excel flipped El the flag, à la Clyde.

171.1: The implication being that there's going to be a fine, CNN, in the best news-breaking tradition, recently did a fresh exposé of the infamous Japanese video game *RapeLay*, a game which seems infamous chiefly due to the fact that people keep bringing it up four years after its Japan-only release. The network wondered what it said about those Japanese that anyone there would play such a thing, as opposed, presumably, to more wholesome fare like the internationally marketed *Grand Theft Auto*, a game we Americans credit with providing us a safe outlet for violent impulses that might otherwise mar the crime-free utopia in which we live.

190.2: Bear in mind that ACROSS dresses like traditional *senpai*/show villains, whereas the City Environmental Security Agency dresses like traditional *senpai*/show heroes, but it's interesting that just as she regarded their secret base as "tasteless scenery," Excel regards them as mere "cosplayers" (which, in a sense, they are, since with the exception of *hwa*, they don't think of them as uniforms worn with pride).

190.1: As *dokushishi*—oh, the spit-swapping, whose spidy sparkle is so emblematic in modern visual culture. Perhaps its first appearance in a mainstream anime was in 1995's *Megazone Two Three*.

205: In the original Japanese, Rikdo refers to himself as *dazie*, "human waste," although the translator renders this as "geek." ^_~ The "outline" Rikdo appears to be preparing on his tablet is sometimes called a *semei*, a "name"—a

97.1: In the original Japanese, Watanabe says that he is fine with *Kichiku-kei* ("savageries") but not *sunafu*.

114.1: The crude plank which serves as Minco's gravesite reads *Menchi Fuseden*, i.e., "Menchi Forever." The pathos of the scene is further enhanced by the tiny bones strewn about the mound, which make us realize this is not so much a grave as a cenotaph—a memorial for one buried elsewhere. The true resting place of Mince is, of course, two panels over, inside Elgola's stomach.

114.3: Elgola imagines herself reduced to wearing a straw mat instead of a coat, so severe is her poverty. This old-time symbol of destitution in Japan makes me regret the decline in American comics of our traditional equivalent, the person wearing nothing but a barrel held up by suspenders. I suppose it's because of the similar decline of the barrel. Admit it, when was the last time you used a tin or cook, let alone a hoghead?

115.4: Obviously not *Black Butler*.

121.6: A *satsume*, "explain, explain" in *Anagawa*, is an occasional garnish to be found within the elaborate *Shir_JIS* art (the Japanese version of ASCII art) associated with 2ch. The editor remembers when ASCII art could only be found pined up to the wall of computer labs (it was always a picture of the starship *Enterprise* and/or McSpock). With all the struggle for better broadband and video content online, the survival of ASCII art, which dates from the 1980s (when connection speeds were measured in the hundreds, not millions, of bits per second) as a means of expression is an interesting reminder that the primary mode of communication on the Internet remains short bursts of text; in 2010 we don't get the word out through the holographic video conferences science fiction once predicted—we just tweet.

142: Elgola has claimed in the past that she's an expert with the sword, but this is the first time we've seen her adopt such a fighting stance, even if it's only with a broomstick. Come to think of it, it's not common for her to adopt any kind of fighting stance, but it seems recent events have toughened her up, not to mention gotten her fed up.

152–153: Elgola pictures herself rearing to the afterlife as the spirits of the departed greet her, a gag first seen with Ryatt in volume 2, mission 3. Perhaps her presence is inspiring Elgola.

155.1: This is the second reference to *Sanctuary* as *Nu* (*Sunset on Third Street*) thus far in *Excel Saga*, although oddly enough, I see *Oubliette* didn't explain the first one, in volume 20's E.A. when Sumiyoshi said "We are one sam generation that reeks o' th' Showa period." to which Watanabe replied, "Sunset on which street?" *Sunset on*

I WANT MY POINT



TO GET ACROSS

rough sketch of what the page layout will be, together with the dialogue. It's good to see these four-panel gag strips return...for the first time since volume 10! There will be more in volume 23; see you there, loyal if shy readers.

—CGH

The editor would like to thank some very nice (and patient) readers who have sent in this fan art, even knowing it might be some time before anyone sees it, sort of like that plaque they put on the side of the Voyager probe. The ACROSS poster is from F55, whereas the image of Elgaia and Minco is from Mekkusuu. I asked both artists if they had any accompanying comments, but both demurred, perhaps unwilling to impede the verbiage that is "Dublette." Thank you once again, everyone buying *Excel Saga*! And don't give up!

